DOCUMENT RESUME

ED 244 901 SO 015 715

TITLE	Design Solutions: Supplement to the Curriculum Guide for Art in the Secondary Schools. Field Test.
INSTITUTION	Chicago Board of Education, Ill.
PUB DATE	79
NOTE	172p.; For curriculum guide, see SO 015 714.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art Education; Ceramics; Course Content; Curriculum Guides; *Design Crafts; Freehand Drawing; Handicrafts; Learning Activities; Lesson Plans; Painting (Visual Arts); Sculpture; Secondary Education
IDENTIFIERS	Batik; Casting Techniques; Enameling; Mosaics; Printmaking; Stitchery

ABSTRACT

Intended to clarify the elements and principles of design as stated in the "Curriculum Guide for Art in the Secondary Schools," this illustrated supplement presents 15 design units with step-by-step instructions for clarifying design problems and providing solutions. Each unit is presented in three stages, each of which is a complete lesson in design. Materials and tools necessary for lesson preparation, motivation ideas, and exploration activities are given for each stage. In addition, each unit provides application suggestions for using the completed work, evaluation objectives, and ideas for expanding upon the lesson. Units include lessons on batik; enameling; resist printmaking; relief printmaking with felt pen, India ink, charcoal, crayon, cut paper, linoleum or wood blocks; relief printmaking with paper, string, and wood strips; stitchery; hooking; weaving; constructing; modeling; slab sculpture; casting; mosaics; drawing; and painting. Black and white boldface illustrations accompany each lesson. (LH)

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design solutions

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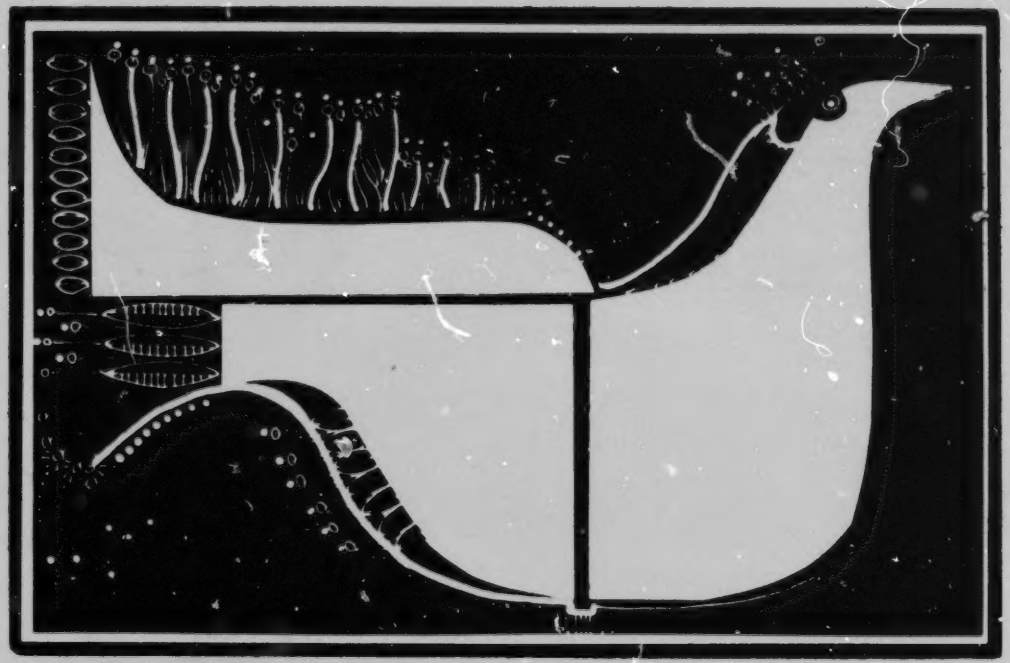
SUPPLEMENT TO THE CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS



FIELD TEST

BOARD OF EDUCATION · CITY OF CHICAGO

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FIELD TEST

SUPPLEMENT TO THE CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS

JOSEPH P. HANNON, GENERAL SUPERINTENDENT OF SCHOOLS

BOARD OF EDUCATION CITY OF CHICAGO

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preface

The art program in the Chicago public schools provides opportunity for every student under the guidance of his teacher to find means for expression and development of visual communication. The importance of active involvement with art for every student is emphasized in our program of general education. Art experiences help develop in the student one of the most important attributes he may possess in life--the ability to search for and create new concepts. Developing this facet of his perception requires guidance by the teacher and practice by the student in the process.

The program of education in art in the Chicago public schools begins in kindergarten and continues through the one year of required art in high school. The program is further enriched as students in all high schools who have the interest, aptitude, and ability are given the opportunity to elect one to three years of additional education in art.

Part of the role of education in a democracy is to develop the capacity for independent thought and action. Teachers help children and youth establish the habits of creativity as a part of everyday life. It is hoped that this guide will serve both the teacher and the administrator in clarifying and translating the intangibles of creative expression into concrete learning experiences.

acknowledgment

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Grateful acknowledgment is made to the following for their efforts in the preparation of this material and the art work in this publication:

Robert J. Johnson, Teacher, Chicago Vocational High School
Bonnie Kondor, Teacher, Clemente High School

how to use the guide

Design is defined as an orderly arrangement of ideas stressing control and organization. In the study of art, design is paramount to any other part of art learning. It is the intent of this illustrated Supplement to clarify the elements and principles of design as stated in the Curriculum Guide for Art in the Secondary Schools.

There are fifteen units in the Supplement to the Curriculum Guide for Art in the Secondary Schools. These units correspond to the fifteen units in the Curriculum Guide. Each unit is presented in three stages, each of which is a complete design problem. Each design solution includes step-by-step instruction to simplify or clarify the design problem and recommendation of its suitability to other materials.

Stage One:

States the first design problem with its translation into certain given media.

Stage Two:

It is the same as Stage One but uses the intermediate design problem.

Stage Three:

Is the stage during which the design problem is actually being worked out in the art process.

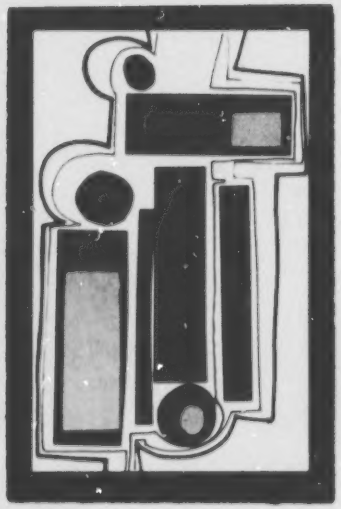
The design problem solutions are not presented in a sequential order. However, all of the fifteen problems should be included in the year of required art.

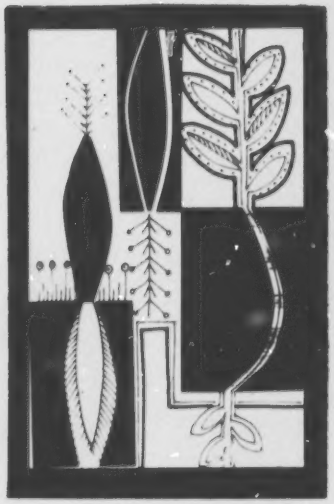
There are sixteen posters which are designed as a visual teaching aid to reinforce the Supplement. The principles selected for these posters are emphasis, unity, variety, repetition, contrast, rhythm, and balance. The elements selected are line, shape, form, texture, color, mass, and movement.

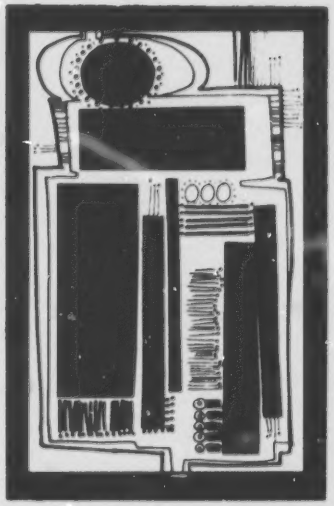
The posters and illustrated Supplement may be used effectively in any number of ways, and the design solutions presented here are intended only as a point of departure for individual imagination.

It cannot be too strongly emphasized that the design solutions are only a beginning. Individual needs should be the guide to effective use.

design solution



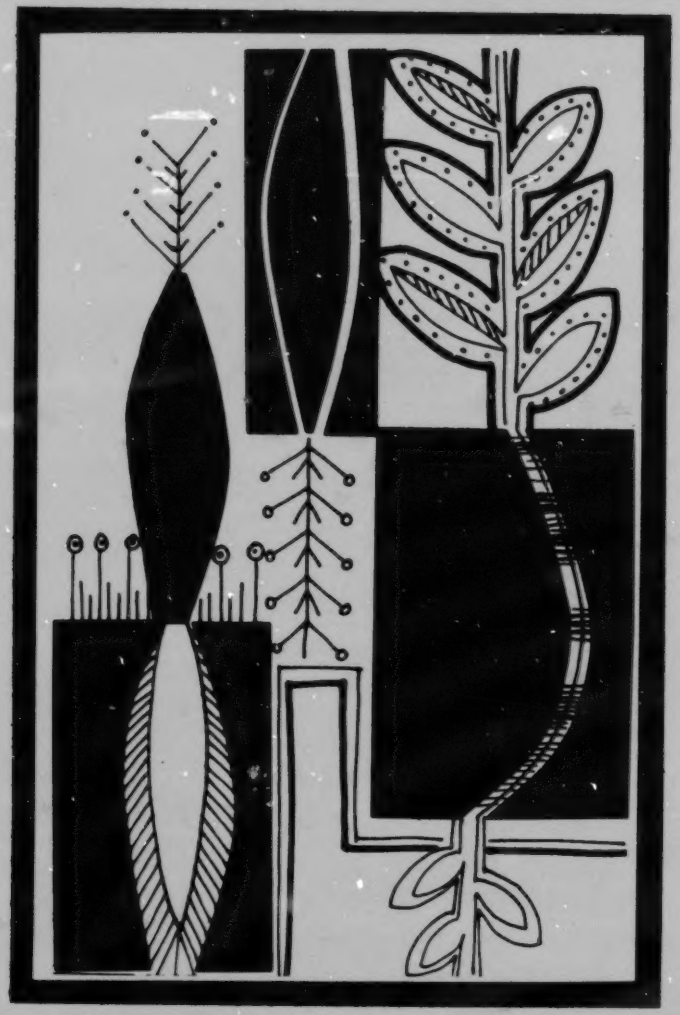




batik

The design solutions in this section relate to the design problems in the Chicago Board of Educatio CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 1.

design solution



atik

esign problems through tempera, crayon, and wax resist.

stage one

Motivation:

Interpret a nature subject in line or combination of line and shape.

Step A: Select and cut three rectangles of varying sizes.

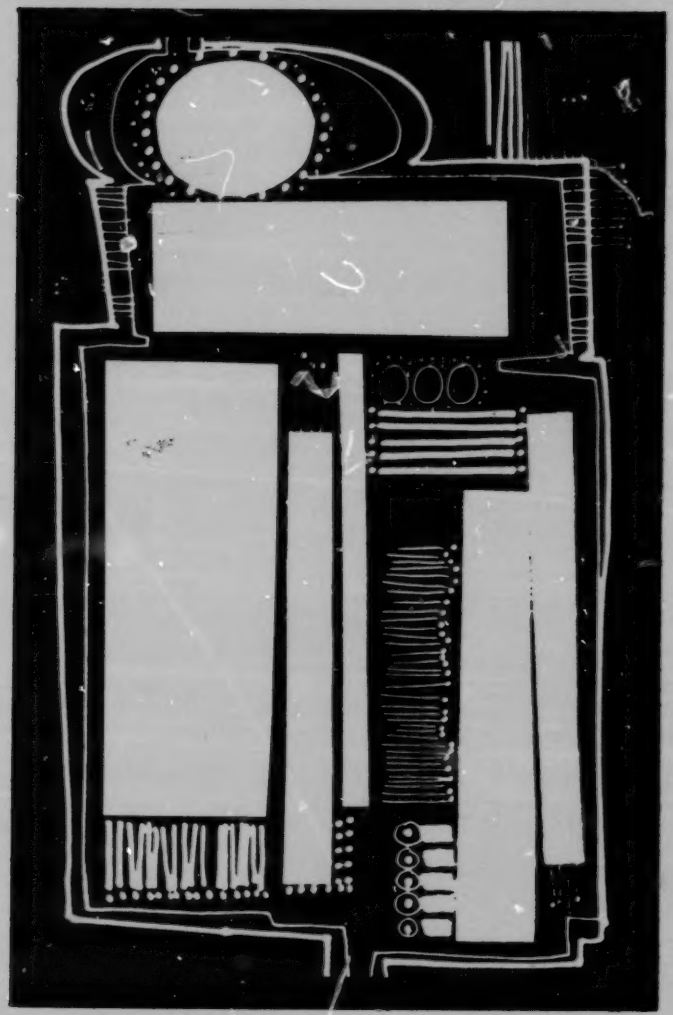
Step B: Cut nature form into each rectangle and arrange on paper.

Step C: Embellish with line and dots.

Other materials recommended for this design approach:

Hooking
Stitchery
Metal tooling
Relief sculpture
Banners

design solution



batik

4 Design problems through tempera, crayon, and wax resist.

stage two

Motivation:

Choose two geometric shapes in varying sizes.

Step A: Select two rectangles and one circle.

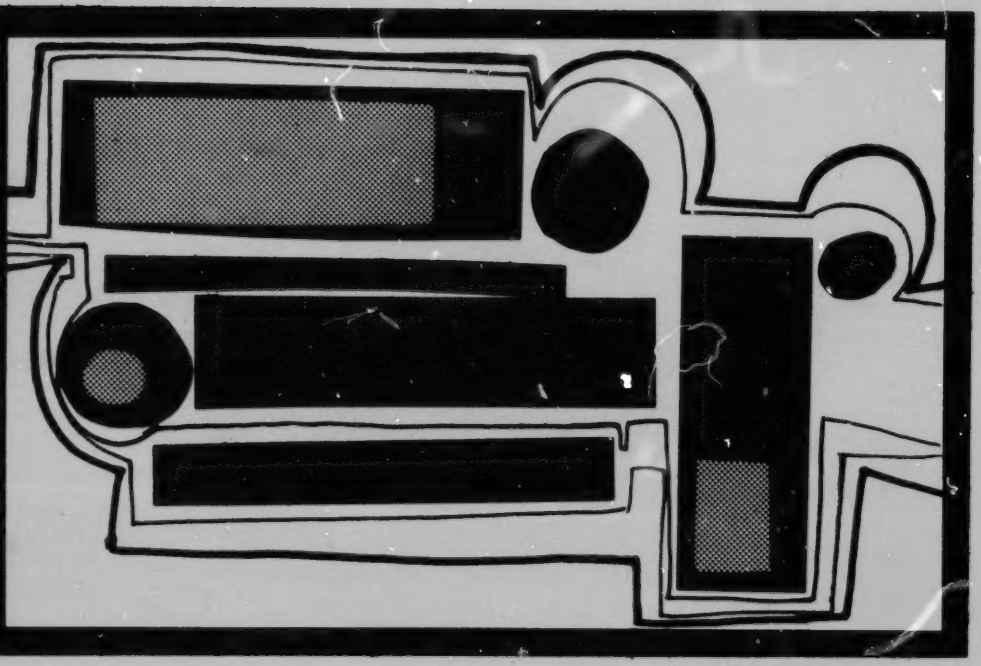
Step B: Make four vertical cuts in one of the rectangles and arrange on paper.

Step C: Embellish with line, circles, and dots.

Other materials recommended for this design approach:

Hooking
Stitchery
Metal tooling
Relief sculpture
Banners

design solution



atik

Design problems through tempera, crayon, and wax resist.

11 17

stage three

Motivation:

Choose two geometric shapes in varying sizes.
Organize by overlapping, juxtaposition, or movement to form a unified design.

Step A: Select two rectangles and three circles of varying sizes.

Step B: Fragment one of the two rectangles and arrange.

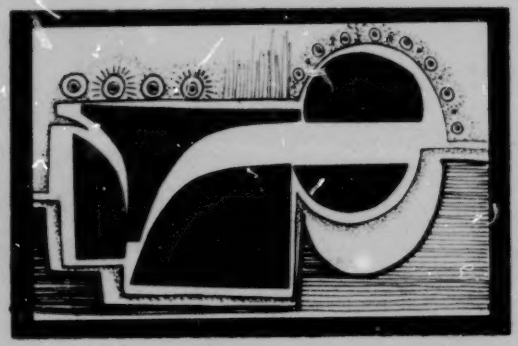
Step C: Add grey value; add one small circle and two small rectangles.

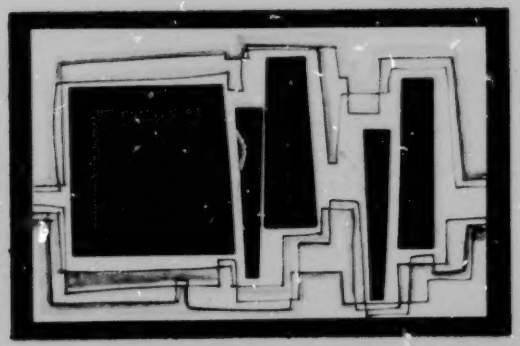
Step D: Add lines, moving from top to bottom, around the shapes (two on the right and three on the left of composition).

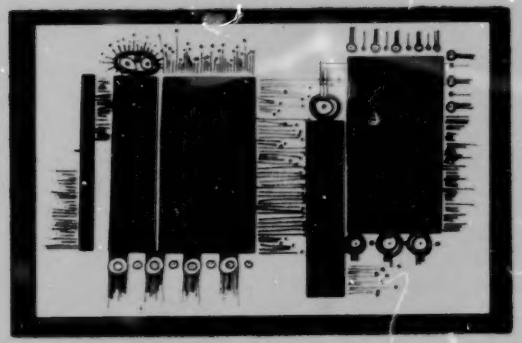
Other materials recommended for this design approach:

Hooking
Stitchery
Metal tooling
Relief sculpture
Banners

design solution



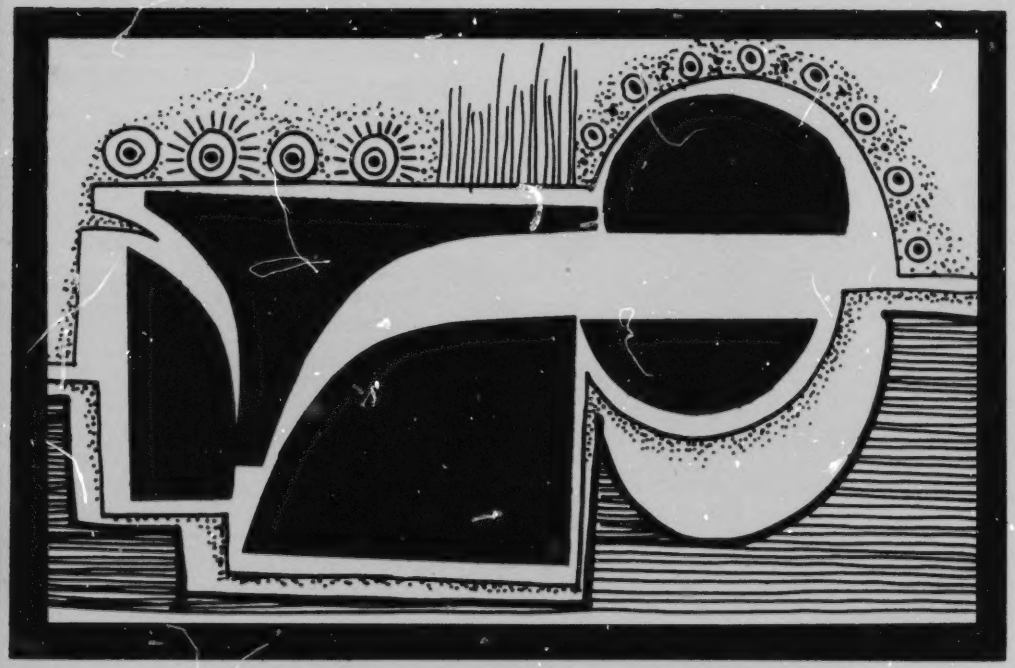




enameling

The design solutions in this section relate to the design problems in the Chicago Board of Educatio CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 2.

design solution



enameling

Design problems through colored tissue, transparent watercolors or lacquers, and vitreous enamel.

stage one

Motivation:

Choose two geometric shapes from the immediate environment. Arrange the shapes, designed in line and mass, with variation in size. Retain original character of the object used.

Step A: Using a circle and a rectangle, fragment each into two or three parts.

Step B: Arrange on paper, creating a vertical movement.

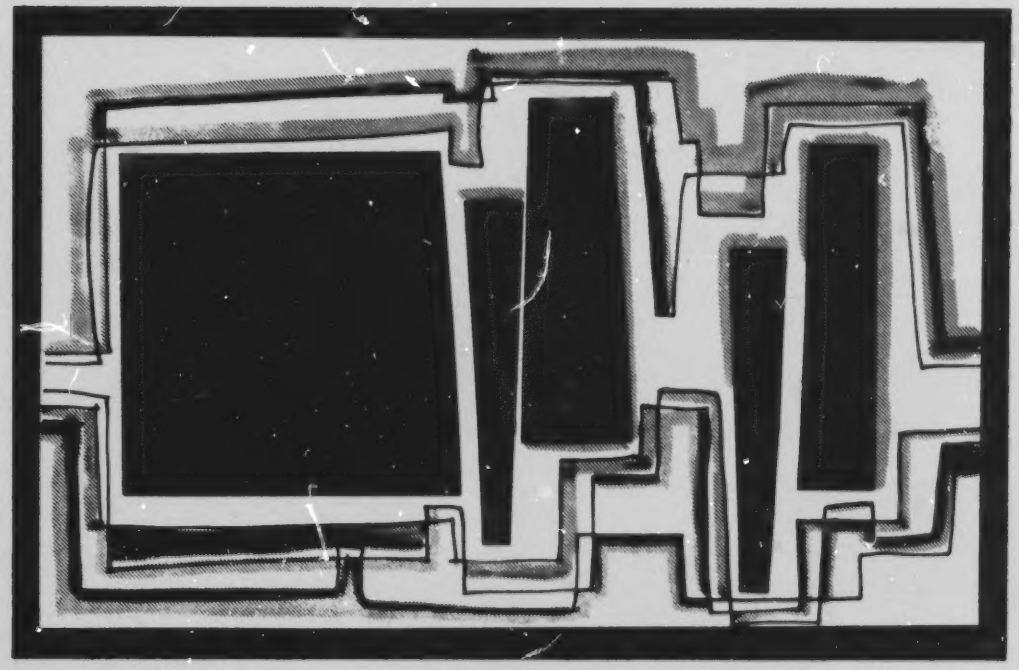
Step C: Add lines to outline the shapes: two on one side and one on the other side of the shapes.

Step D: Embellish with lines, dots, and circles.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Banners

design solution



enameling

Design problems through colored tissue, transparent watercolors or lacquers, and vitreous enamel.

stage two

Motivation:

Combine a variety of sizes of one geometric shape into a balanced arrangement.

Step A: Begin with one rectangle. Fragment the rectangle into five unequal parts.

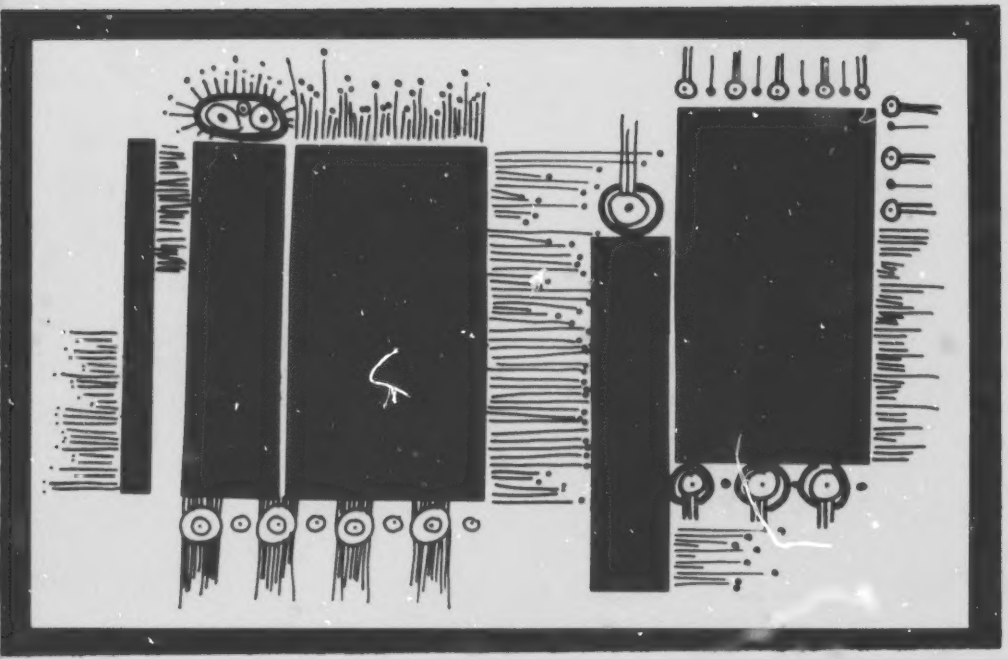
Step B: Add overlapping lines to create a vertical or horizontal movement around the shapes.

Step C: Shading may be added.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Banners

design solution



enameling

Design problems through colored tissue, transparent watercolors or lacquers, and vitreous enamel.

stage three

Motivation:

Repeat the geometric design of the background with a line or shape arrangement. Use one large shape or a group of small ones to achieve a balanced design.

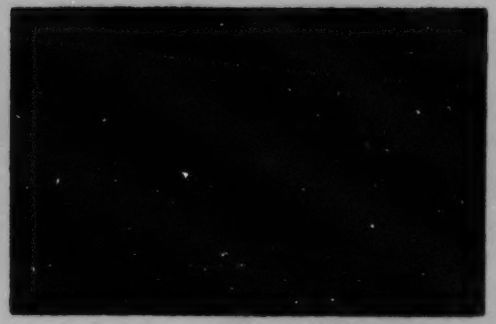
Step A: Begin with one rectangle. Fragment the rectangle into five unequal parts.

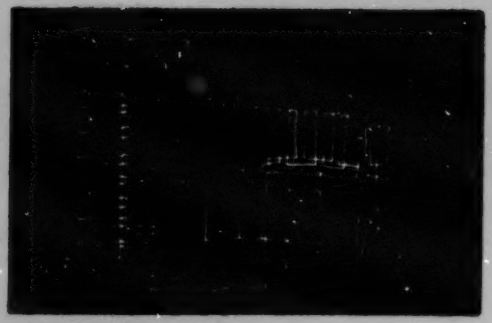
Step B: Embellish with rows of circles, dots, and lines.

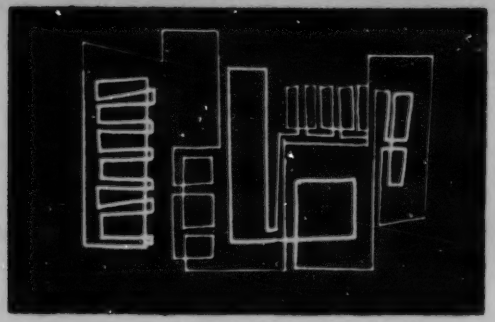
Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Banners

design solution







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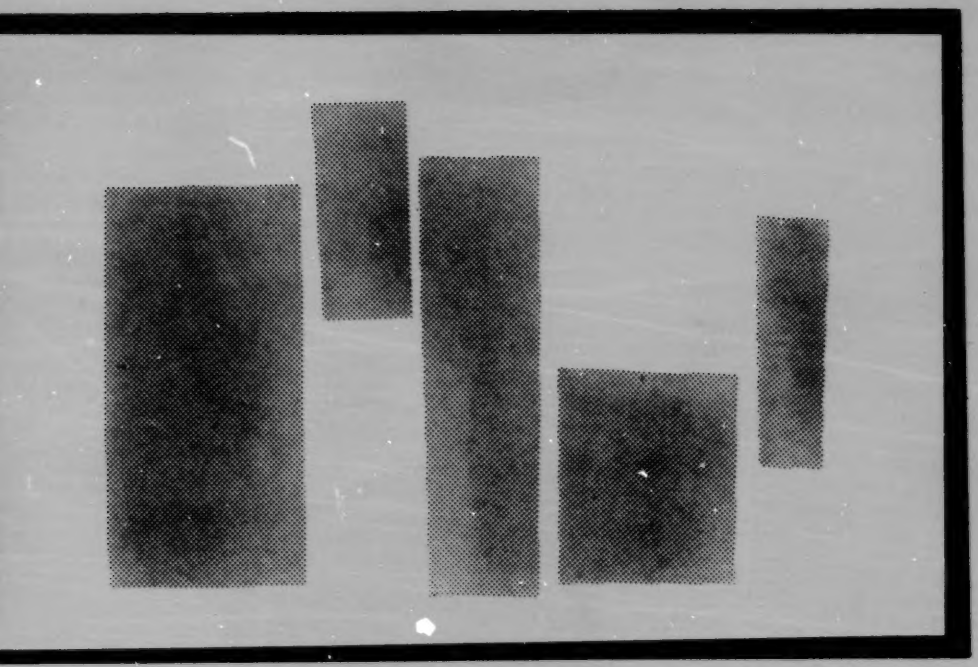
resist printmaking

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 3.

28

design solution



esist printmaking

esign problems through cut paper, pencil, crayon, stencil,
aper block-out, silk screen.

stage one

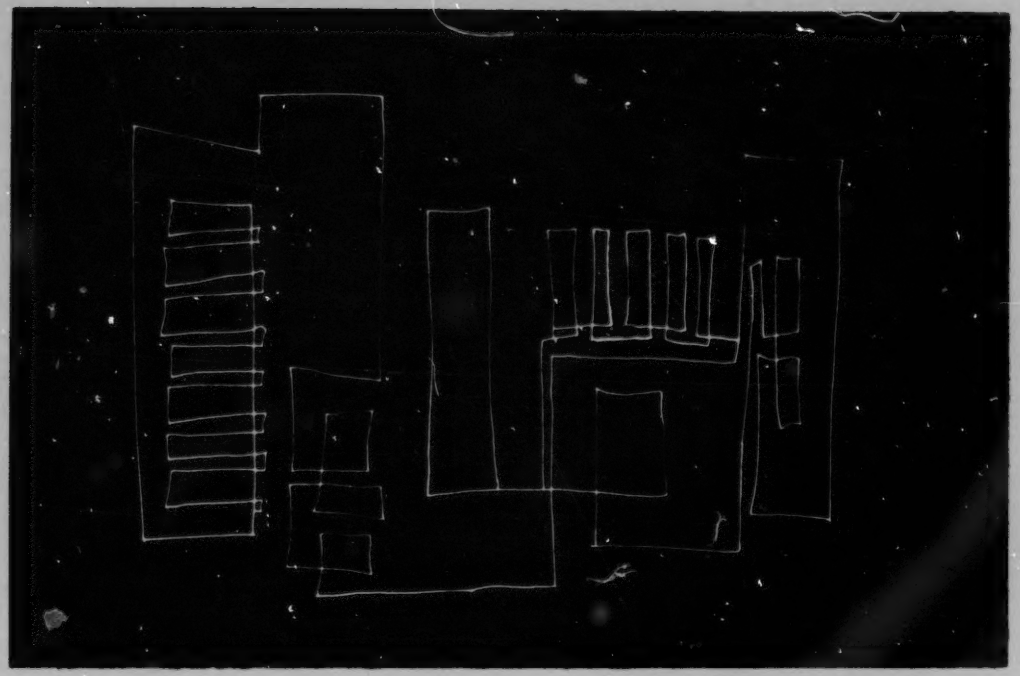
Motivation:

Arrange rectangles of varying sizes in a horizontal or vertical movement.

Step A: Begin with five rectangles of varying sizes.

Step B: Arrange on paper to create a vertical or horizontal movement.

design solution



resist printmaking

Design problems through cut paper, pencil, crayon, stencil, paper block-out, silk screen.

12 31

stage two

Motivation:

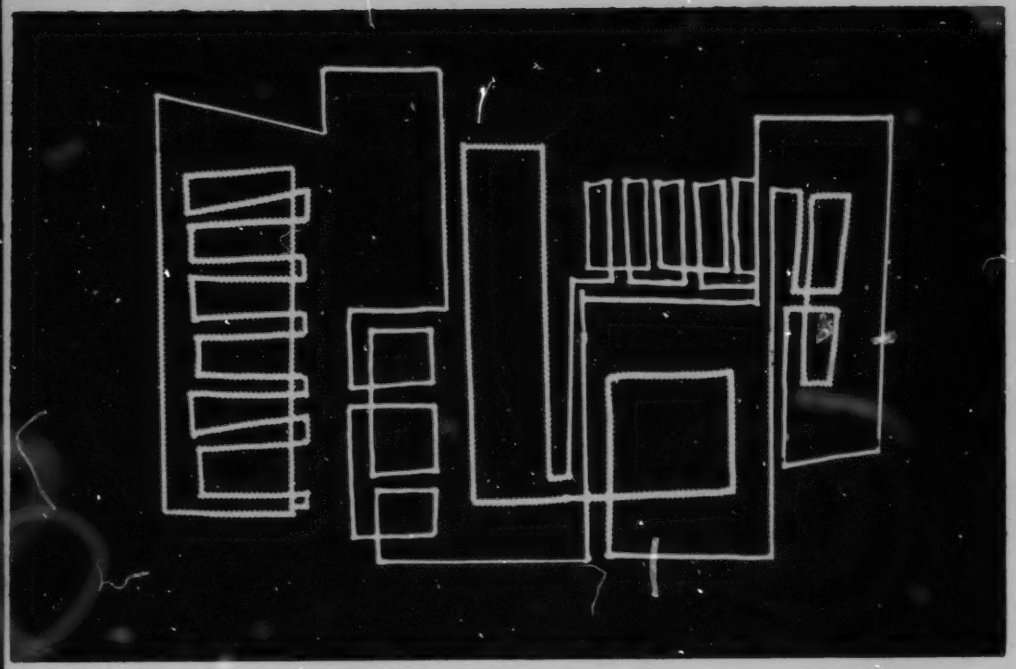
Organize rectangles and rectilinears in juxtaposition.

Step A: Do a continuous line design with a rectilinear quality.

Step B: Vary the size of the rectangles to form a pleasing balance.

32

design solution



resist printmaking

Design problems through cut paper, pencil, crayon, stencil, paper block-out, silk screen.

stage three

Motivation:

Design a unit of rectangles in juxtaposition with overlapping rectilinears.

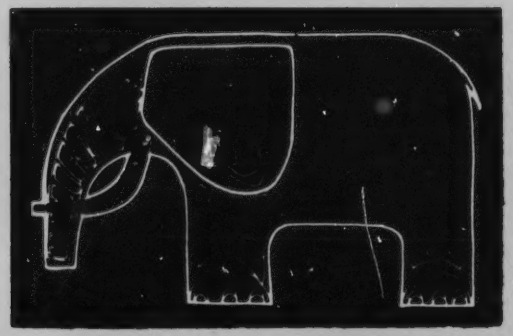
Step A: Superimpose stage two over stage one.

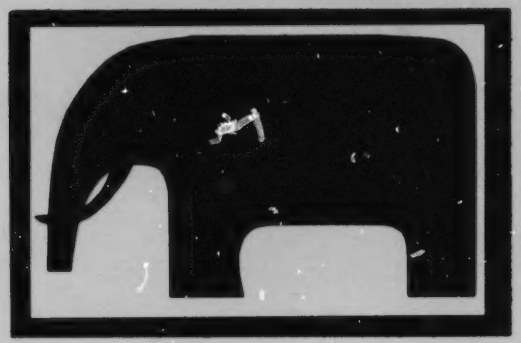
Step B: Arrange lines and forms to create a well balanced design.

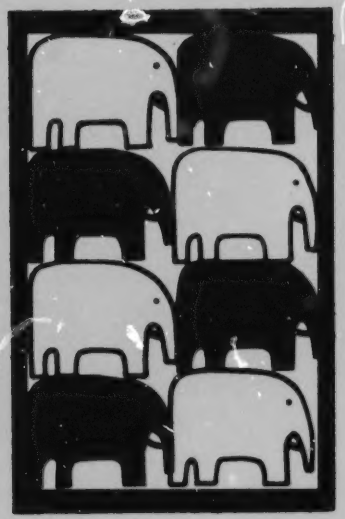
Other materials recommended for this design approach:

Printmaking
Hooking
Metal tooling
Batik

design solution



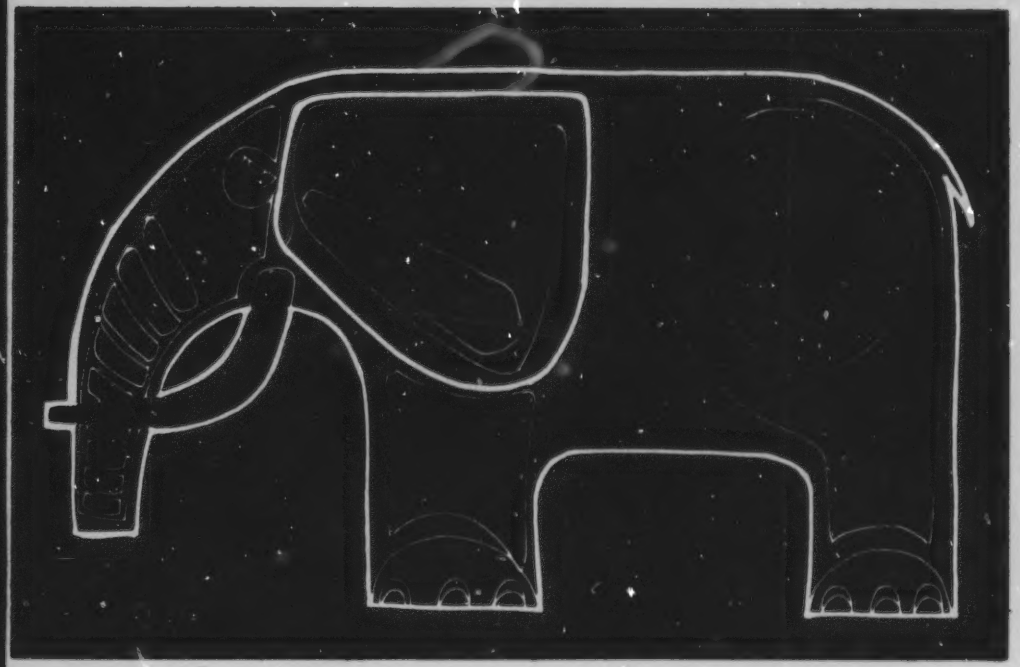




relief printmaking

The design solutions in this section relate to the design problems in the Chicago Board of Educati
CURRICULUM GUIDE FOR ART
IN THE SECONDARY SCHOOLS, page 4.

design solution



relief printmaking

Design problems through felt pen, India ink, charcoal, crayon, cut paper, and linoleum block or wood block.

stage one

Motivation:

Select an animal form, using photographs. Interpret animal form in line.

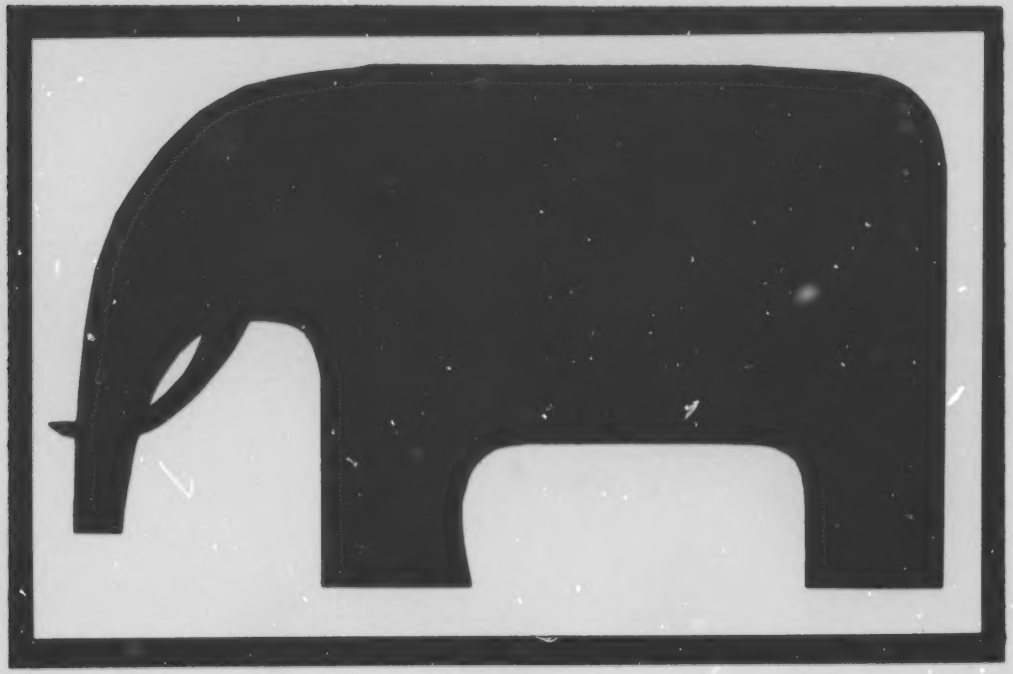
Step A: Interpret an animal form in outline.

Step B: Using line, create shape upon shape to embellish the interior area of the form.

Other materials recommended for this design approach:

Metal tooling
Banners
Hooking
Batik

design solution



relief printmaking

Design problems through felt pen, India ink, charcoal, crayon, cut paper, and linoleum block or wood block.

stage two

Motivation:

Interpret animal form in shape.

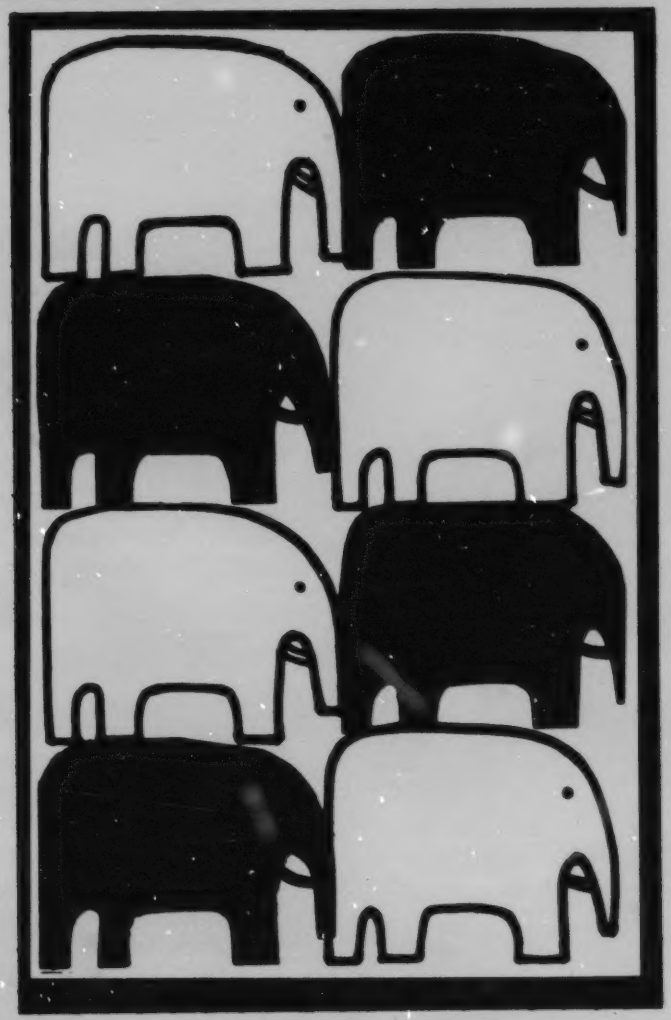
Step A: Begin with a rectangle.

Step B: Using minimum cutting to emphasize main characteristics, interpret animal form in shape.

Other materials recommended for this design approach:

Metal tooling
Banners
Hooking
Batik

design solution



relief printmaking

Design problems through felt pen, India ink, charcoal, crayon, cut paper, and linoleum block or wood block.

stage three

Motivation:

Interpret animal in shape and line to form a rhythmic design by repetition of a variety of shapes and/or lines.

Step A: Interpret animal in shape.

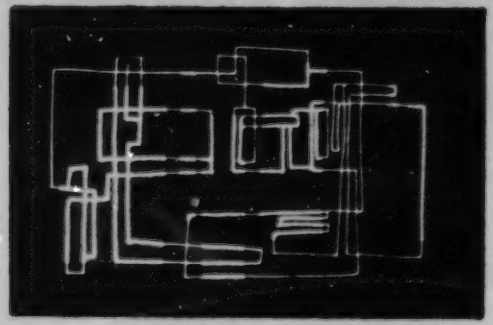
Step B: Repeat animal shape and outline of shape, to create repetition.

Step C: Embellishment may be added to the positive and negative forms.

Other materials recommended for this design approach:

Metal tooling
Banners
Hooking
Batik

design solution



43

relief printmaking

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 5.

44

design solution

relief printmaking

Design problems through paper, string, wood strips, and relief printing. 45

stage one

Motivation:

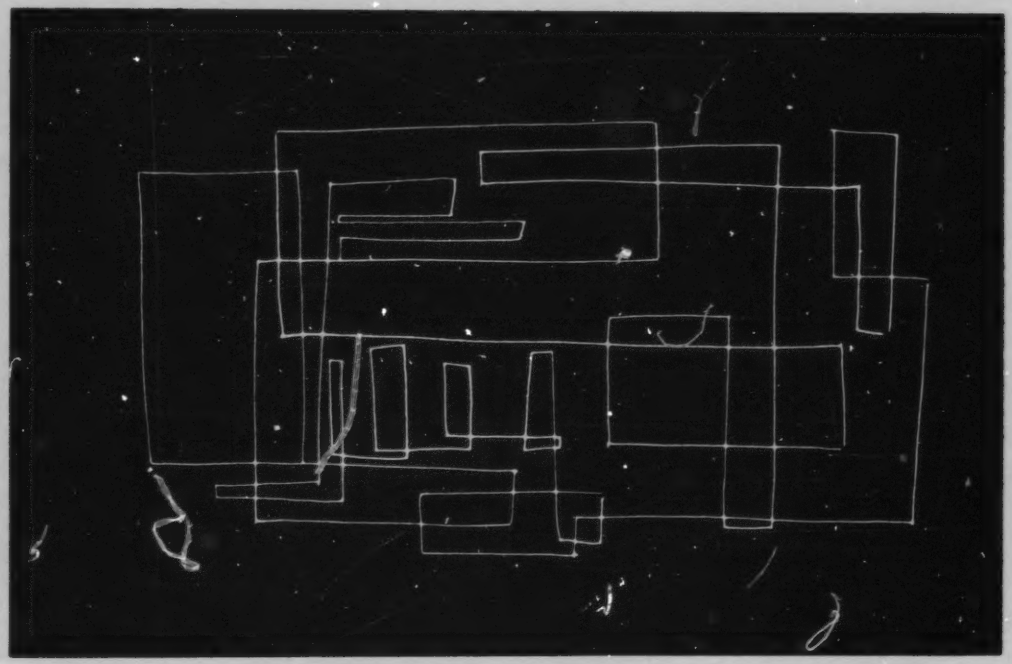
Arrange several sizes of rectangles into a design.

Step A: Begin with one rectangle and fragment it into six unequal parts.

Step B: Arrange in a horizontal or vertical movement.

46

design solution



relief printmaking

Design problems through paper, string, wood strips, and relief printing.

47

stage two

Motivation:

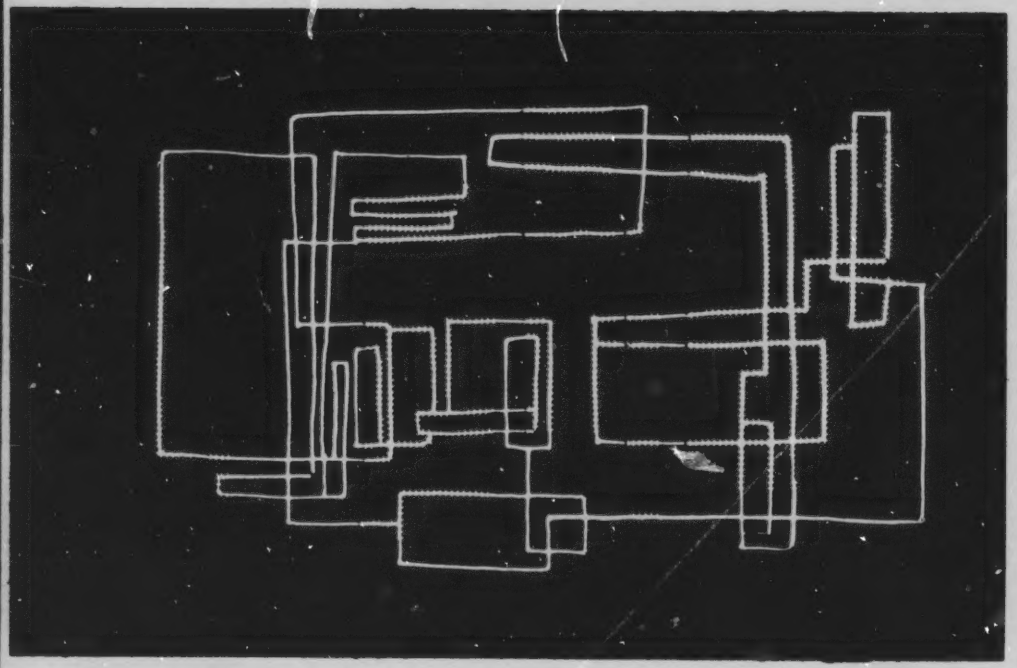
Create a rectilinear design by intersecting lines.

Step A: Create a design using rectangles of various sizes with intersecting lines.

Step B: Arrange rectangles so they are visually balanced.

48

design solution



relief printmaking

Design problems through paper, string, wood strips, and relief printing.

stage three

Motivation:

Create a design combining rectangles and rectilinear shapes by superimposing or overlapping.

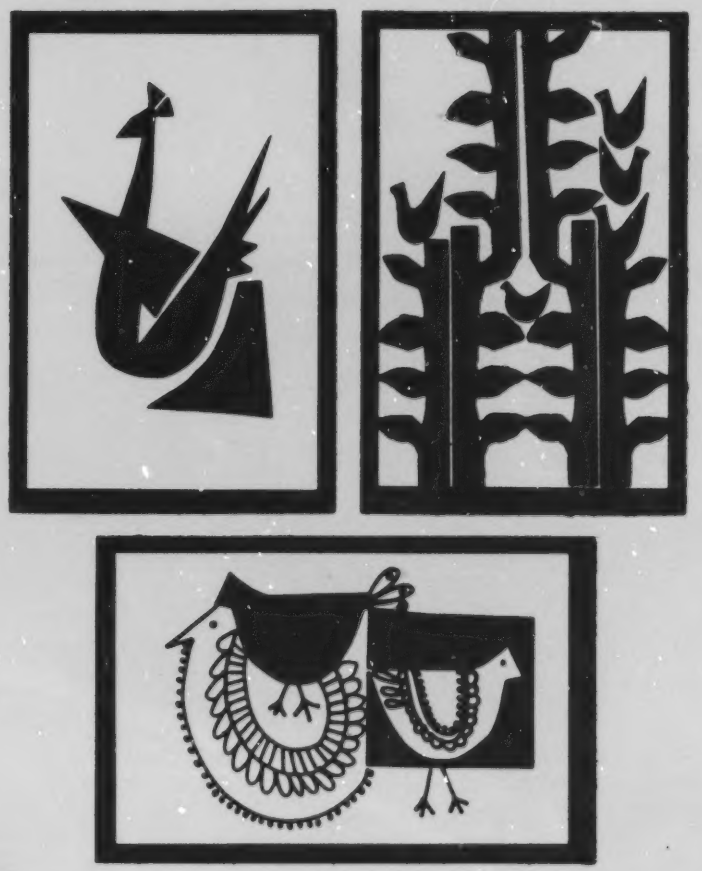
Step A: Begin with one rectangle and fragment it into six unequal parts.

Step B: Superimpose a rectilinear design by intersecting lines.

Other materials recommended for this design approach:

Printmaking
Hooking
Metal tooling
Batik

design solution



51

stitchery

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 6.

52

design solution

stitchery

Design problems through cut paper, colored tissue, tempera paint, crayons, and stitching with threads and yarns.

stage one

Motivation:

Select a bird form from photograph or imagination. Interpret bird in shape.

Step A: Begin with a rectangle and cut into it to create a bird-like shape.

Step B: Arrange and mount on paper.

Other materials recommended for this design approach:

Printmaking
Hooking
Metal tooling

design solution

stitchery

Design problems through cut paper, colored tissue, tempera paint, crayons, and stitching with threads and yarns.

stage two

Motivation:

Interpret two or more bird shapes.
Organize by overlapping, juxtaposition, or movement.

Step A: Begin with a rectangle and cut a simple bird shape.

Step B: Arrange both the negative and positive shapes on paper.

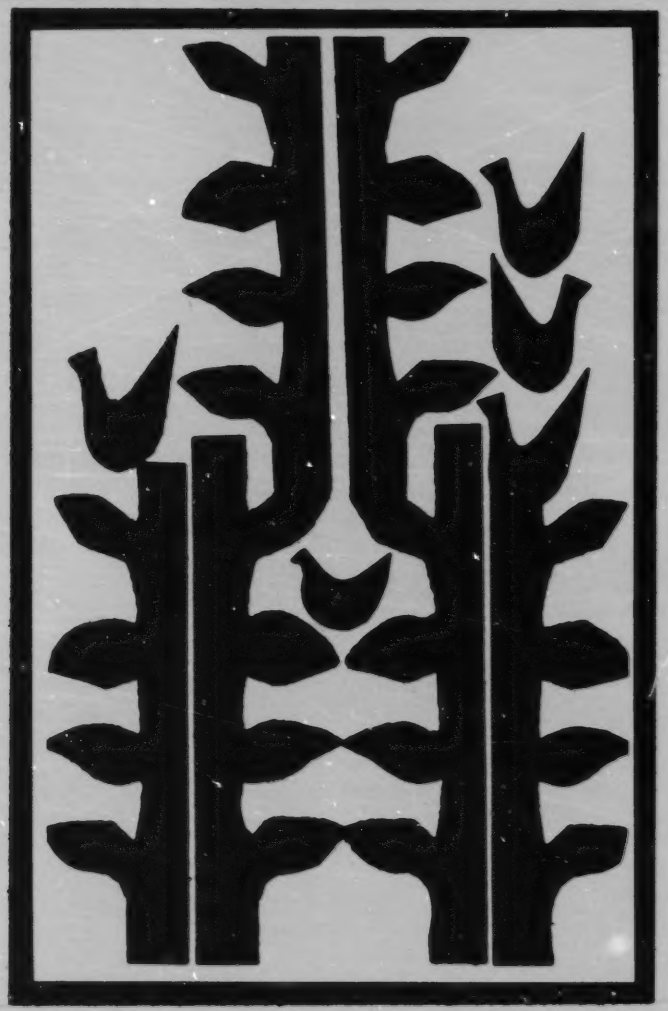
Step C: Create a third bird shape with line.

Step D: Embellish the entire design with additional line pattern and dots.

Other materials recommended for this design approach:

Printmaking
Hooking
Metal tooling

design solution



stitchery

Design problems through cut paper, colored tissue, tempera paint, crayons, and stitching with threads and yarns.

stage three

Motivation:

Interpret a combination of bird and floral, or other, shapes to form a design.

Step A: On the edge of a folded piece of paper, cut a floral shape.

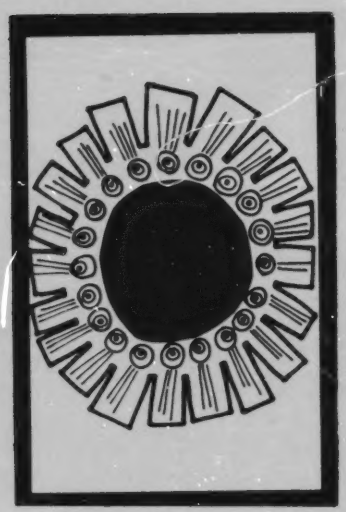
Step B: Repeat three times, to get six equal floral shapes. Arrange on paper.

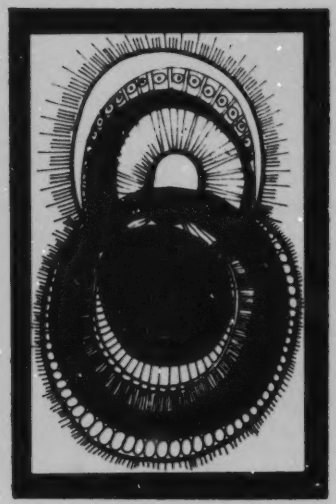
Step C: Add bird shapes for emphasis.

Other materials recommended for this design approach:

Printmaking
Hooking
Metal tooling

design solution





hooking

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 7.

design solution

hooking

Design problems through cut paper, colored tissue, and hooking with yarns.

stage one

Motivation:

Select a nature form using specimen and/or photograph. Interpret nature subject in shape.

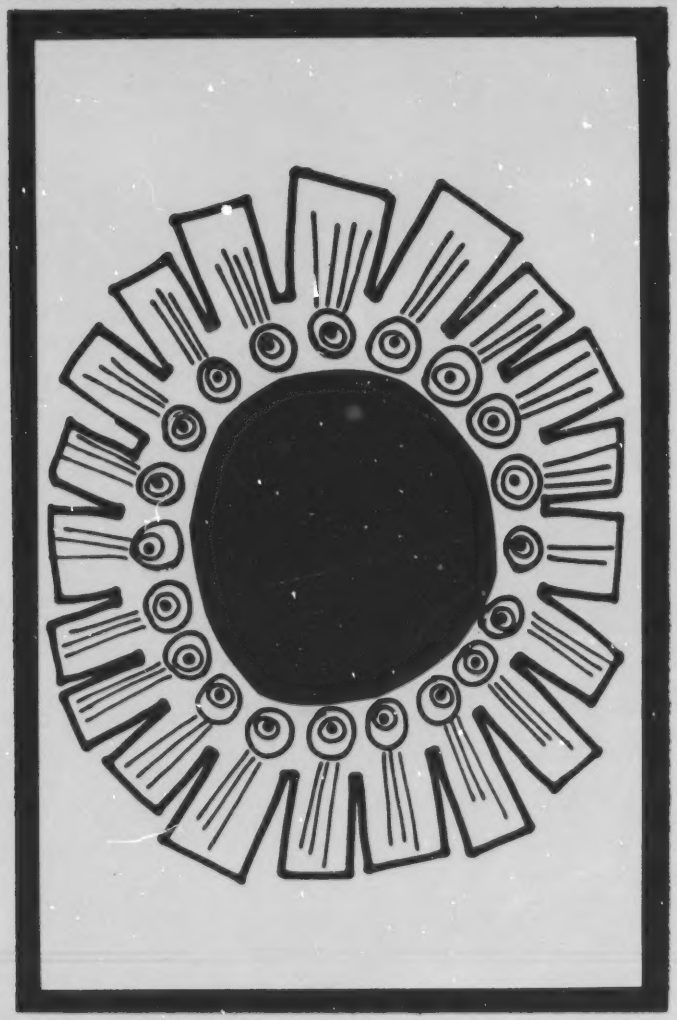
Step A: Select rectangle and cut out nature form.

Step B: Separate and arrange in vertical or horizontal position.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Banners

design solution



stage two
approach a

Motivation:

Interpret nature subject in cross section.

Step A: Select a large circle and cut out an interior circle.

Step B: Arrange and embellish with line and texture.

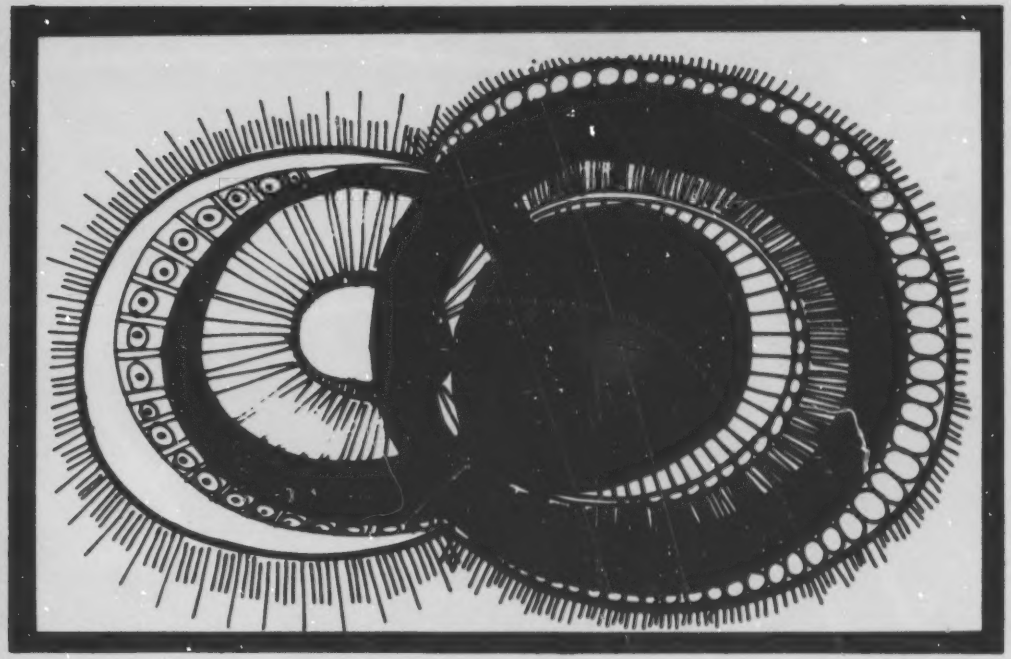
Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Banners

hooking

Design problems through cut paper, colored tissue, and hooking with yarns.

design solution



hooking

Design problems through cut paper, colored tissue, and hooking with yarns.

stage two
approach b

Motivation:

Interpret nature subject in cross section.

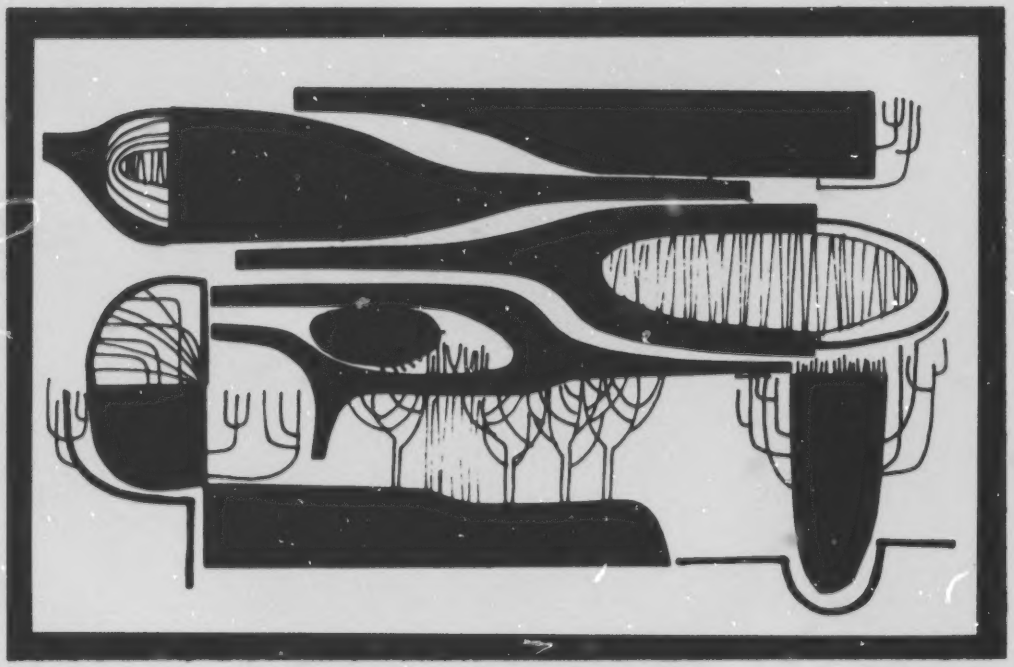
Step A: Cut out circular form.

Step B: Embellish with linear circles and rectangles.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Banners

design solution



hooking

Design problems through cut paper, colored tissue, and hooking with yarns.

stage three

Motivation:

Interpret a combination of whole nature.
Use shapes and cross sections of nature.
Use shapes to form a design.

Step A: Cut nature forms into a rectangle.

Step B: Separate and arrange.

Step C: Embellish with line, using nature motif.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Banners

69

design solution

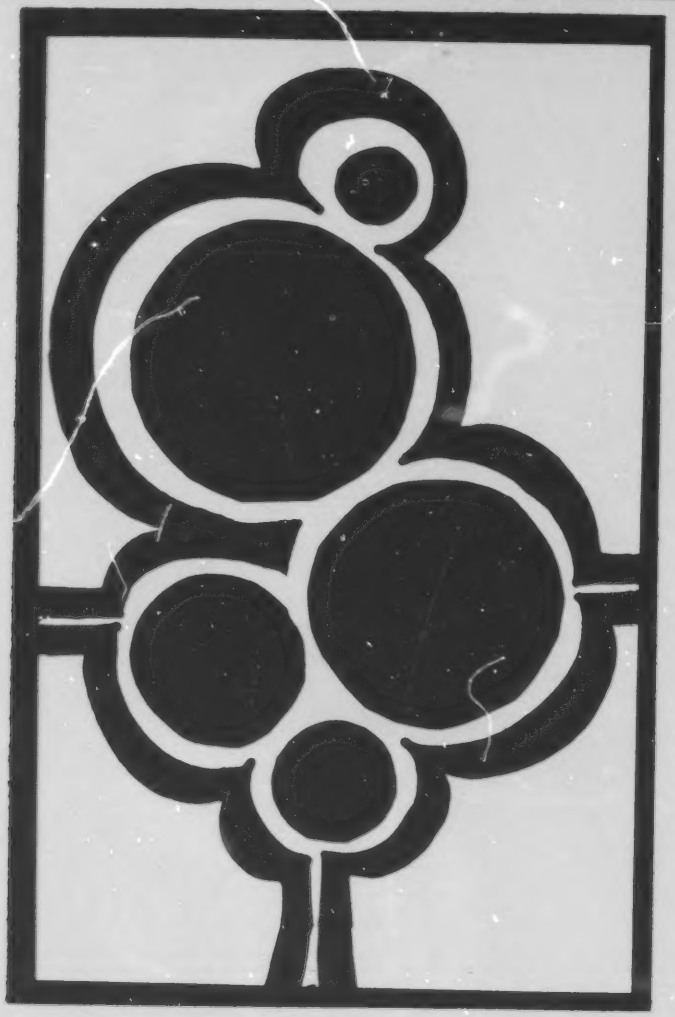
The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 8.

70

weaving

71

design solution



weaving

Design problems through cut paper, tissue paper, pencil, crayons, and yarn.

stage one approach a

Motivation:

Arrange several sizes of circles into a design.

Step A: Arrange several sizes of circles into a balanced design.

Step B: Outline the circles with line that leads off the paper on two or three sides of the design.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Printmaking
Banners

design solution

weaving

Design problems through cut paper, tissue paper, pencil, crayons, and yarn. 74

stage one approach b

Motivation:

Arrange several sizes of circles into a design.

Step A: Arrange several sizes of circles into a balanced design.

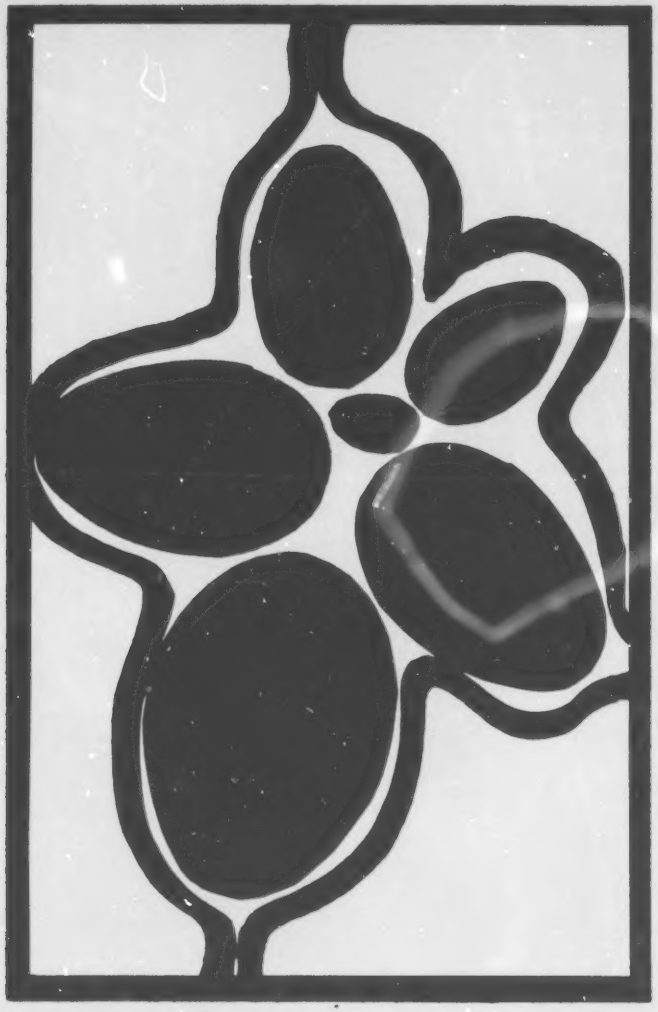
Step B: Outline the circles with line that leads off the paper on two or three sides of the design.

Step C: Embellish with lines and texture.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Printmaking
Banners 75

design solution



weaving

Design problems through cut paper, tissue paper, pencil, crayons, and yarn.

stage two
approach a

Motivation:

Create a design of elliptical shapes of several sizes.

Step A: Arrange several sizes of elliptical shapes into a design.

Step B: Outline the shapes with line that leads off the paper on all four sides.

Other materials recommended for this design approach:

- Batik
- Stitchery
- Metal tooling
- Printmaking
- Banners

design solution

weaving

Design problems through cut paper, tissue paper, pencil, crayons, and yarn.

stage two
approach b

Motivation:

Create a design of elliptical shapes of several sizes.

Step A: Arrange several sizes of elliptical shapes into a design.

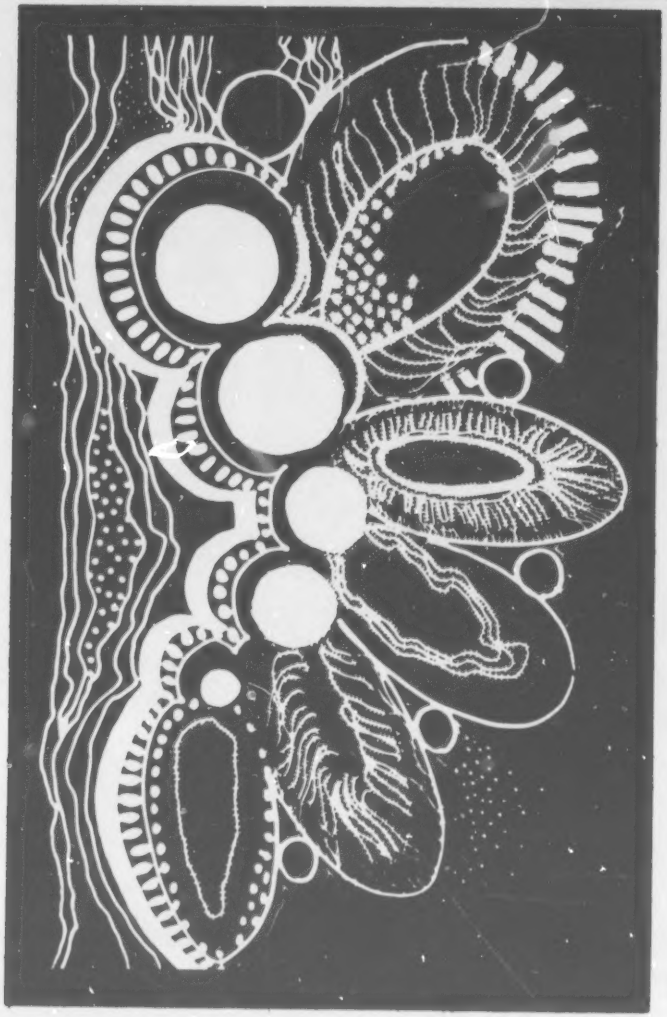
Step B: Outline the shapes with line that leads off the paper on all four sides.

Step C: Embellish with lines and texture.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Printmaking
Banners

design solution



weaving

Design problems through cut paper, tissue paper, pencil, crayons, and yarn.

stage three

Motivation:

Organize a design composed of circles and/or ovals of varying sizes, using a vertical or horizontal movement. Arrange shapes by juxtaposition, overlapping, and superimposing.

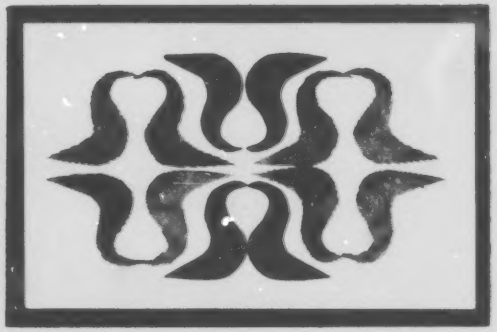
Step A: Arrange several sizes of circles and elliptical shapes into a design, creating a horizontal or vertical movement.

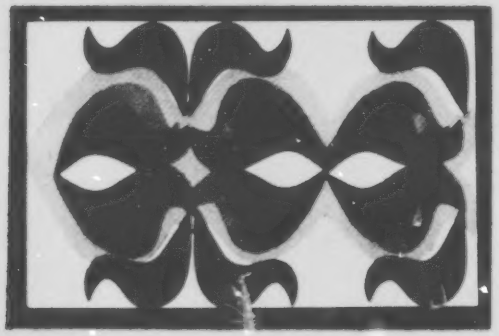
Step B: Embellish with line and texture.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Printmaking
Banners

design solution





82

constructing

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 9.

83

design solution

constructing

Design problems through cut or torn paper, string, paper, library paste, shellac.

stage one

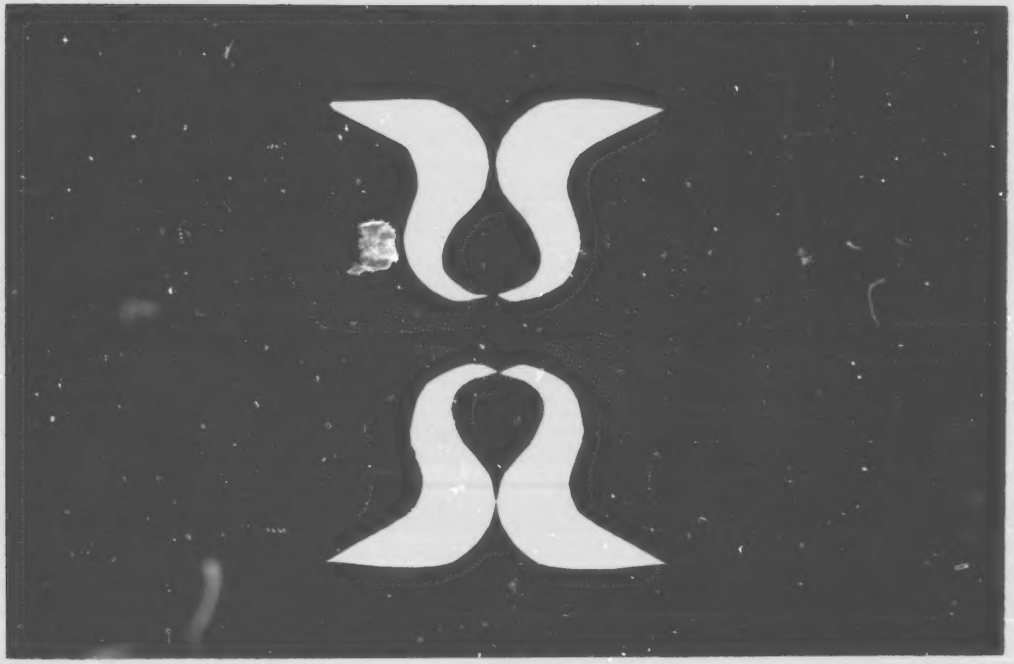
Motivation:

Interpret a free-form shape from nature or use a geometric shape.

Step A: Interpret a variety of free-form shapes from nature.

Step B: Select one shape and mount.

design solution



constructing

Design problems through cut or torn paper, string, paper, library paste, shellac.

stage two

Motivation:

Make a horizontal or circular arrangement with light and dark paper.

Step A: Interpret a free-form shape from nature.

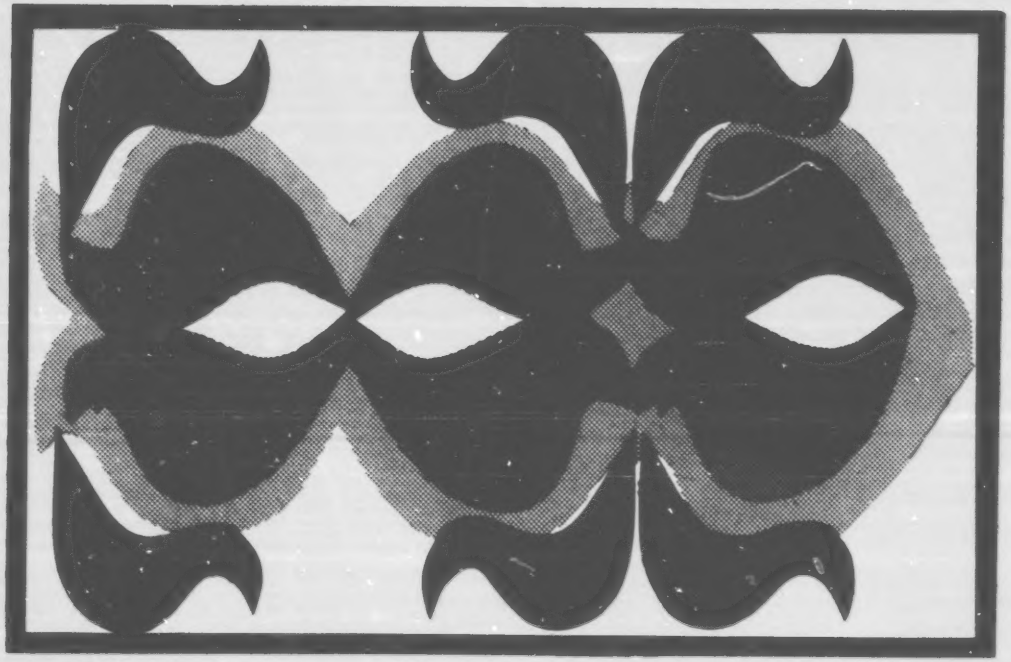
Step B: Cut several of the shapes from grey and black paper.

Step C: Arrange on paper in a circular or horizontal arrangement.

Other materials recommended for this design approach:

Hooking
Banners
Collagraph

design solution



constructing

Design problems through cut or torn paper, string, paper, library paste, shellac

stage three

Motivation:

Construct a free form or geometric form from layers of colored paper to achieve a design consisting of alternating light and dark values of color.

Step A: Interpret a free-form shape from nature.

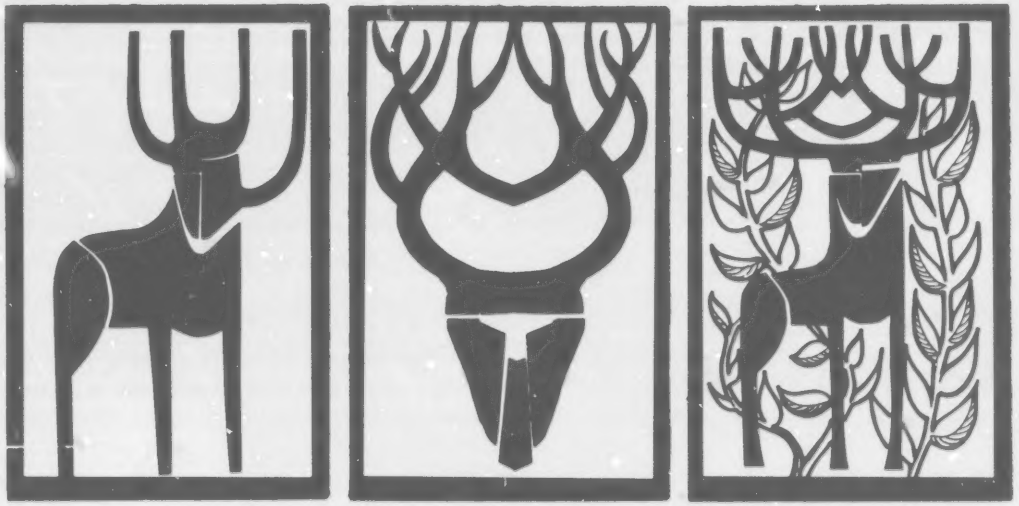
Step B: Cut several of the shapes from light and dark values of colored paper, in a variety of sizes.

Step C: Arrange on paper to create a well-balanced design of alternating light and dark values of color.

Other materials recommended for this design approach:

Hooking
Banners
Collagraph

design solution



90

modeling

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 10.

91

design solution

modeling

Design problems through cut paper, modeled paper, and modeled aluminum foil.

stage one
approach a

Motivation:

Interpret an animal in shape.

Step A: Begin with a large rectangle and cut simple forms, to represent the outstanding characteristic of an animal.

Step B: Fragment the interior of the animal form to emphasize the characteristics.

Step C: Arrange on paper.

Other materials recommended for this design approach:

Batik
Hooking
Banners
Relief sculpture
Printmaking

design solution

modeling

Design problems through cut paper, modeled paper, and modeled aluminum foil.

stage one
approach b

Motivation:

Interpret an animal in shape.

Step A: Fold a rectangle and cut on folded edge to emphasize the main characteristic of an animal.

Step B. Arrange on paper.

Step C: Additional lines may be added.

Other materials recommended for this design approach:

Batik
Hooking
Banners
Relief sculpture
Printmaking

design solution

modeling

Design problems through cut paper, modeled paper, and modeled aluminum foil.

stage two

Motivation

Interpret plant form in line.

Step A: Using four continuous lines, moving from bottom to top of paper, create a plant form.

Step B: Create forms that have a flowing movement.

Other materials recommended for this design approach:

Batik
Hooking
Banners
Relief sculpture
Printmaking

design solution

modeling

Design problems through cut paper, modeled paper,
and modeled aluminum foil.

stage three

Motivation:

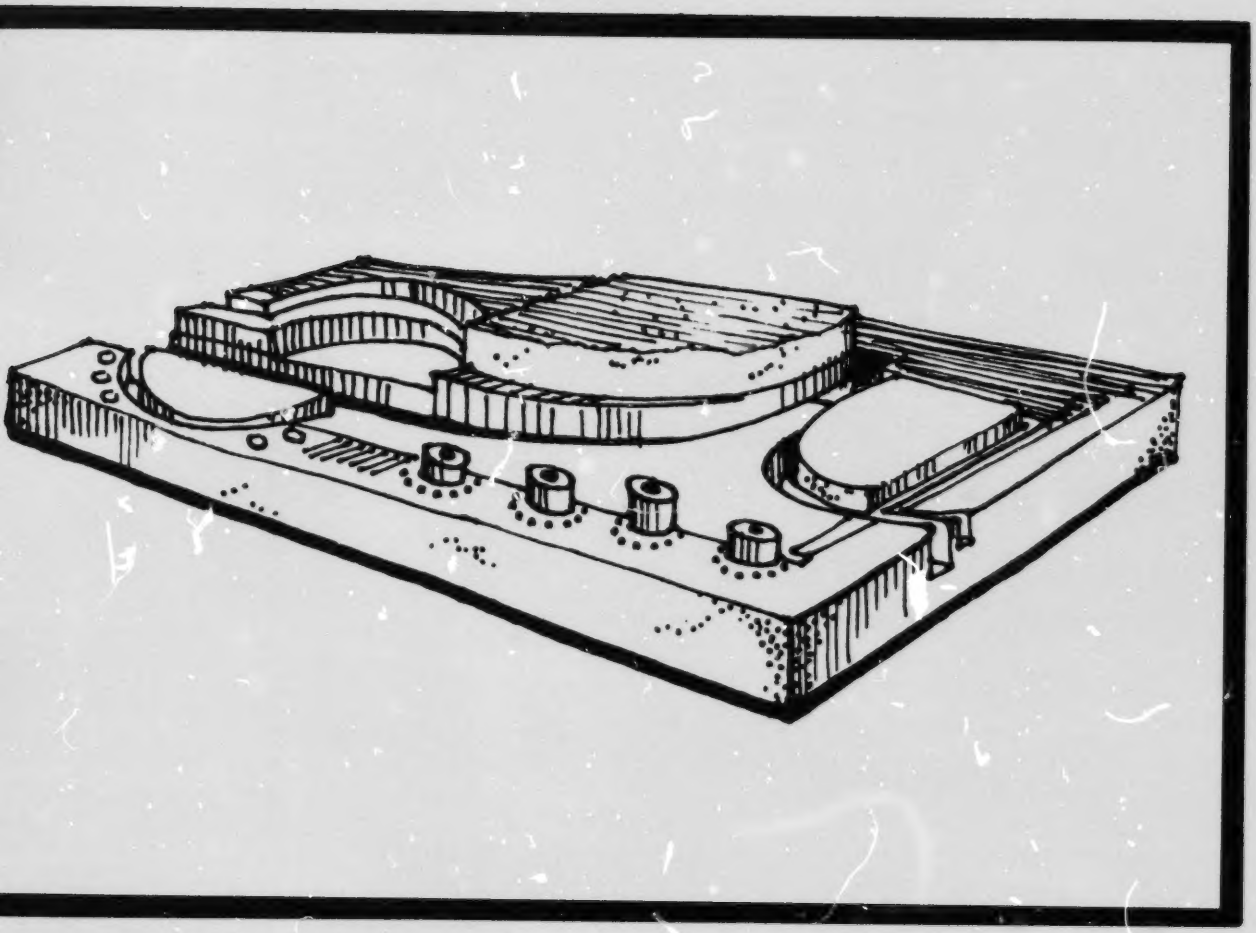
Create a harmonious design by combining animal shapes and linear plant forms.

Step A: Combine the designs created for MODELING, stage 1 and stage 2.

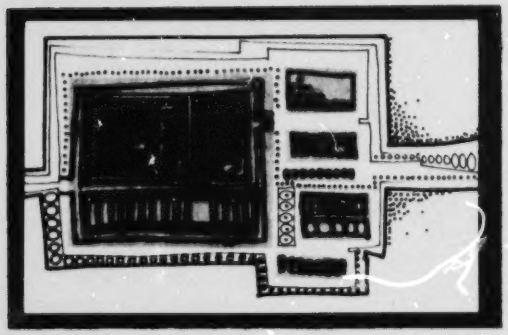
Step B: Add embellishment to plant forms to enhance design.

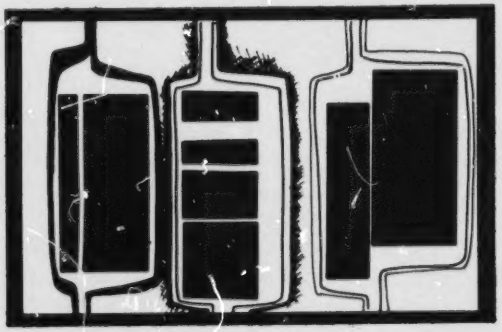
Other materials recommended for this design approach:

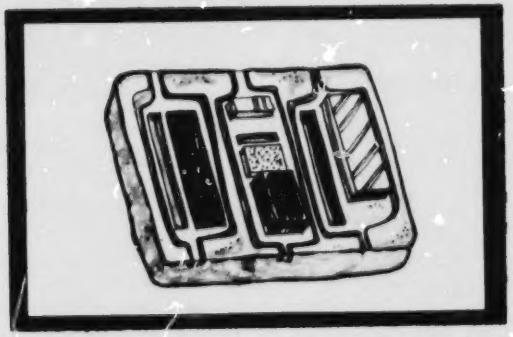
Batik
Hooking
Banners
Relief sculpture
Printmaking



design solution







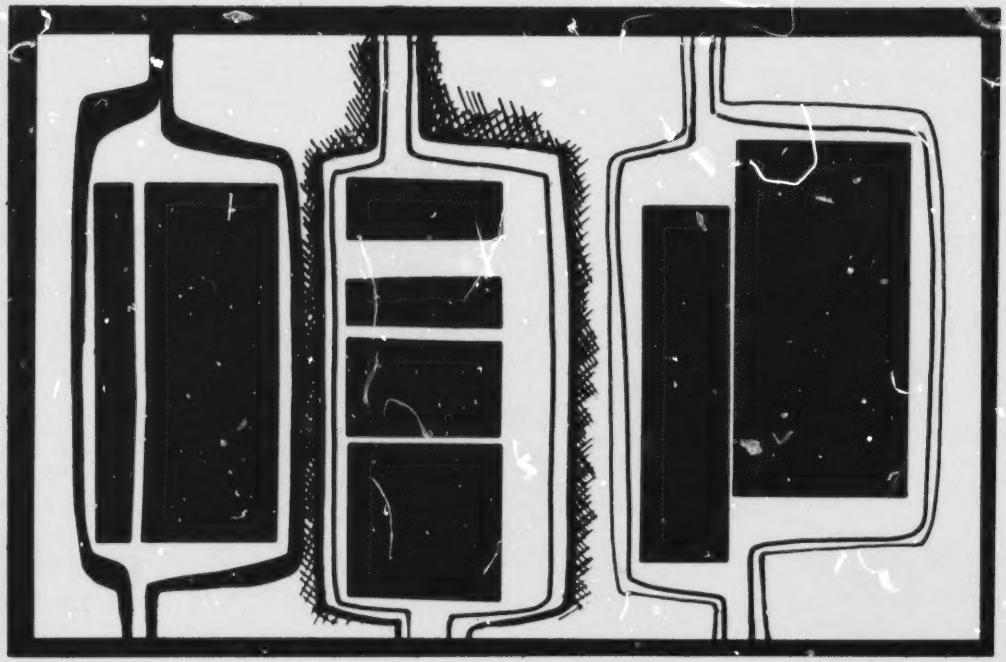
101

slab sculpture

The design solutions in this section relate to the design problems in the Chicago Board of Educati
CURRICULUM GUIDE FOR ART
IN THE SECONDARY SCHOOLS, page 11.

102

design solution



slab sculpture

Design problems through oil clay, corrugated or plain cardboard, and clay.

stage one

Motivation:

Create balance in vertical construction of varied-size rectangles.

Step A: Begin with a rectangle and fragment it into five unequal parts.

Step B: Select one part and fragment it into four unequal parts.

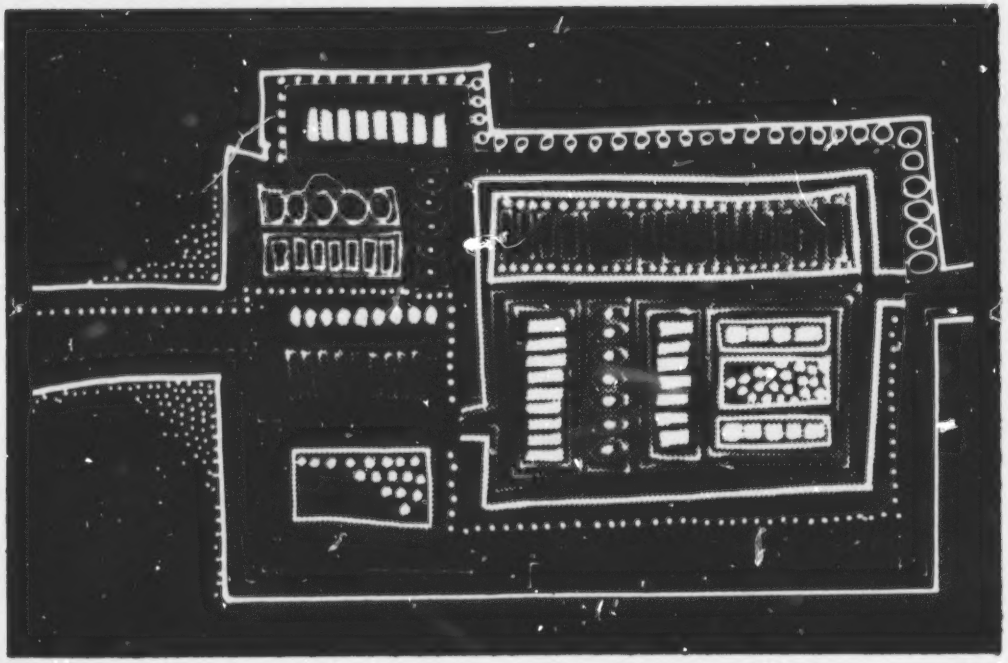
Step C: Arrange on paper and outline to create three separate units.

Step D: Embellish with line for texture.

Other materials recommended for this design approach:

Metal tooling
Printmaking
Stitchery
Batik

design solution



slab sculpture

Design problems through oil clay, corrugated or plain cardboard, and clay.

stage two

Motivation:

Achieve textural effects on rectangles of varying sizes.

Step A: Using grey construction paper, begin with a rectangle. Fragment it into two unequal parts.

Step B: Fragment one of the two rectangles into five unequal parts.

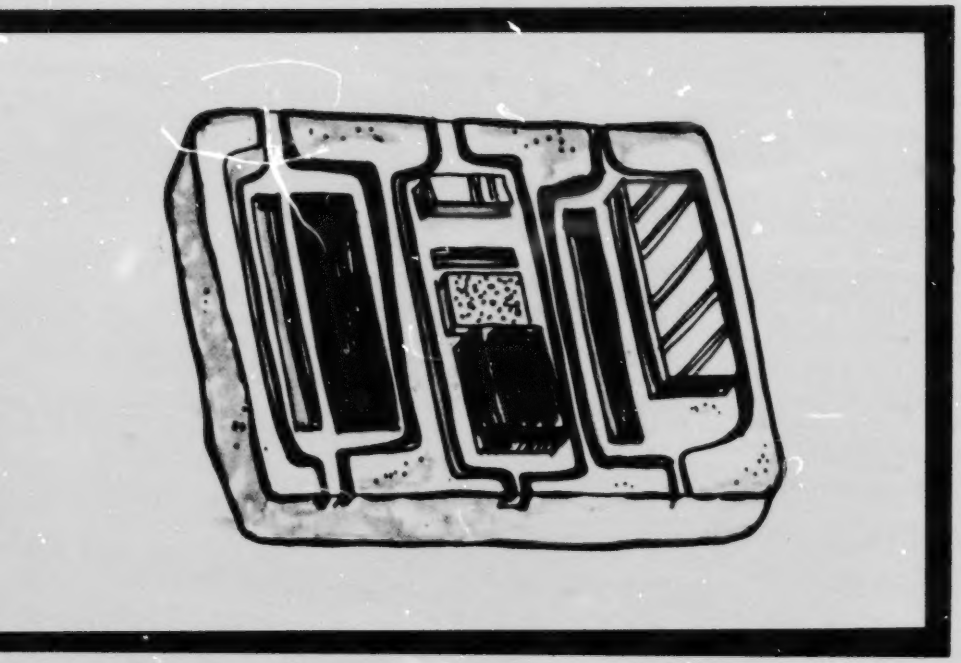
Step C: Arrange on paper and outline to strengthen forms.

Step D: Embellish with texture.

Other materials recommended for this design approach:

Metal tooling
Printmaking
Stitchery
Batik

design solution



slab sculpture

Design problems through oil clay, corrugated or plain cardboard, and clay.

stage three

Motivation:

Organize a balanced, vertical construction of various-size rectangles. Enrich the sculpture by textural surface treatment and through addition and subtraction.

Step A: Translate one of the designs completed for SLAB STRUCTURE, stage one or stage two, into clay or cardboard.

Step B: Enrich the sculpture by textural surface treatment and through addition or subtraction.

design solution

casting

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 12.

design solution

casting

Design problems through cut or torn paper, string, pencil, found objects, and cast plaster.

111

stage one

Motivation:

Interpret a nature form.

Step A: Fold a rectangle and cut a shape from nature.

Step B: Arrange both the shape (positive) and background (negative) on paper.

Step C: Embellish with line and/or texture.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Stitchery
Banners
Relief sculpture

design solution

casting

Design problems through cut or torn paper, string, pencil, found objects, and cast plaster.

stage two

Motivation:

Embellish the shape with line and circular forms.

Step A: Begin with one rectangle and one oval shape. Cut a nature form into the rectangle and fragment the oval shape into two parts.

Step B: Arrange on paper, using both negative and positive shapes.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Stitchery
Banners
Relief sculpture

design solution

casting

Design problems through cut or torn paper, strin, pencil, found objects, and cast plaster.

stage three

Motivation:

Interpret a nature form, creating rhythm with line, circular forms, and texture.

Step A: Fold paper and, on the folded edge, cut out a nature form.

Step B: Using the cut forms, create a well-balanced design.

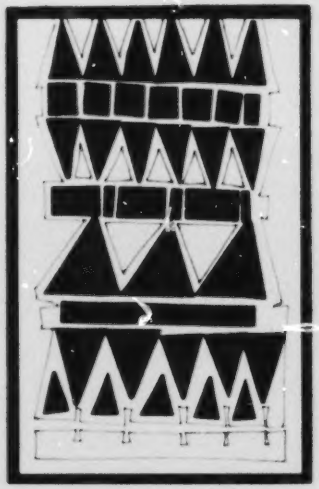
Step C: Draw lines that follow the characteristics of the cutout forms.

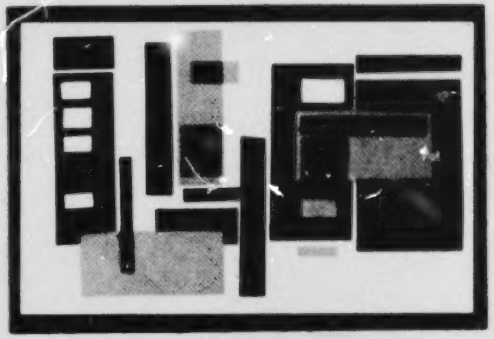
Step D: One accent shape may be added to enhance the design.

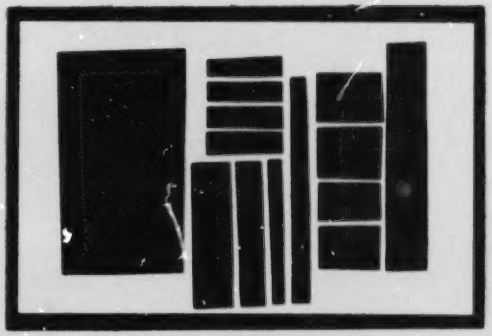
Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Stitchery
Banners
Relief sculpture

design solution



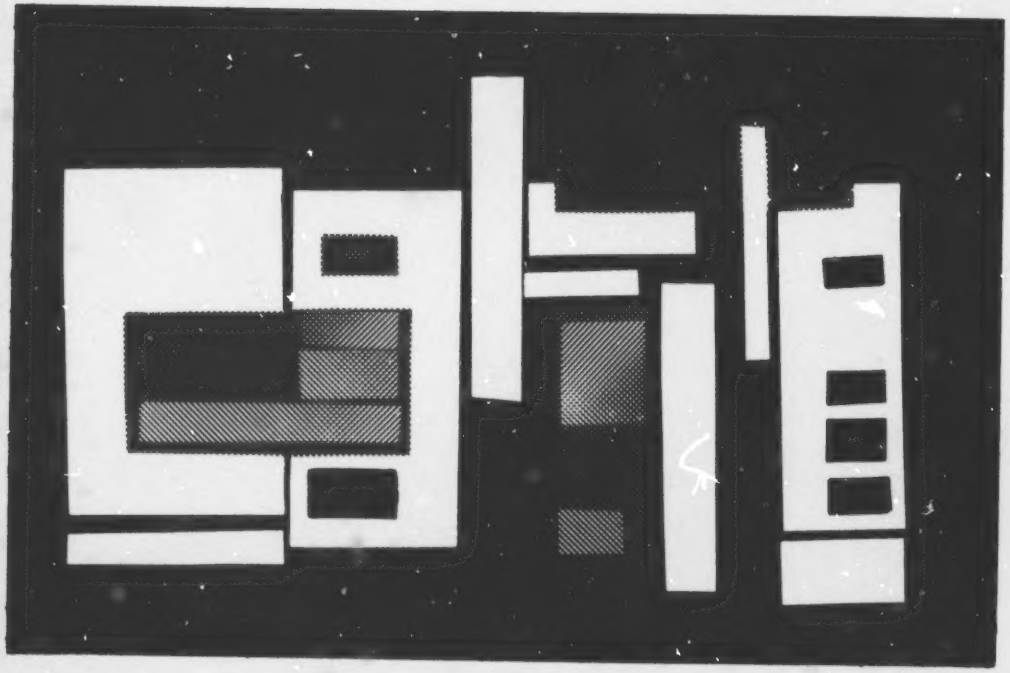




mosaics

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 13.

design solution



mosaics

Design problems through cut or torn paper, crayon, tempera paint, and glass tesserae.

stage one

Motivation:

Create a design of rectangles. Attain balance by overlapping or superimposing.

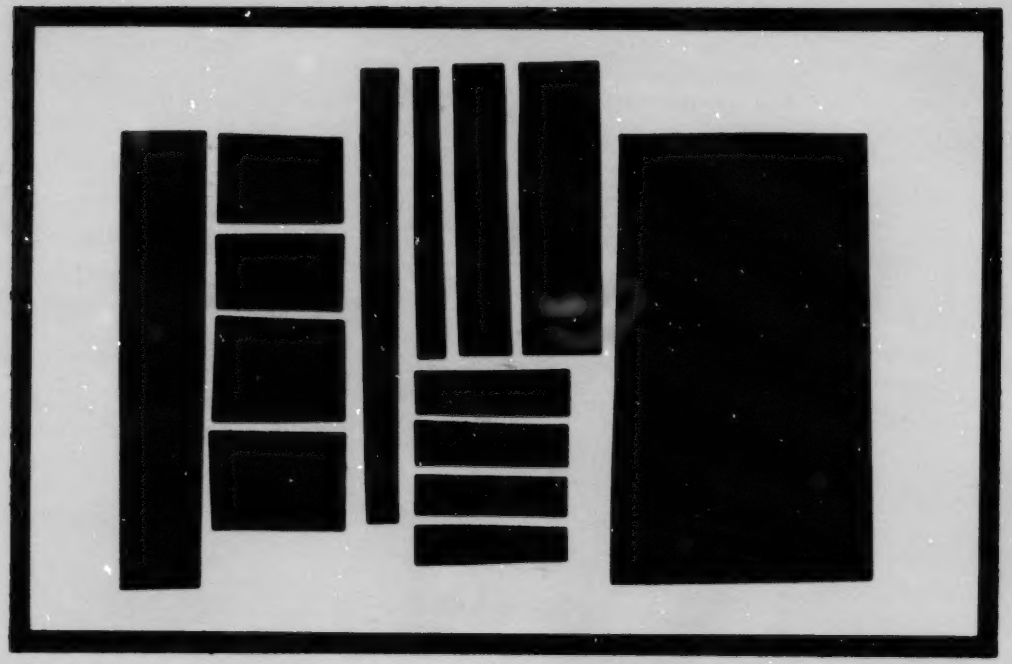
Step A: Cut rectangles of different sizes, from a variety of greys and black paper.

Step B: Arrange into a well-balanced design, by overlapping and superimposing.

Other materials recommended for this design approach:

Printmaking
Stitchery
Relief sculpture
Banners

design solution



mosaics

Design problems through cut or torn paper, crayon, tempera paint, and glass tesserae.

stage two

Motivation:

Arrange several sizes of rectangles into a design.

Step A: Begin with one rectangle and fragment it into five unequal parts.

Step B: Fragment one of the pieces into four parts.

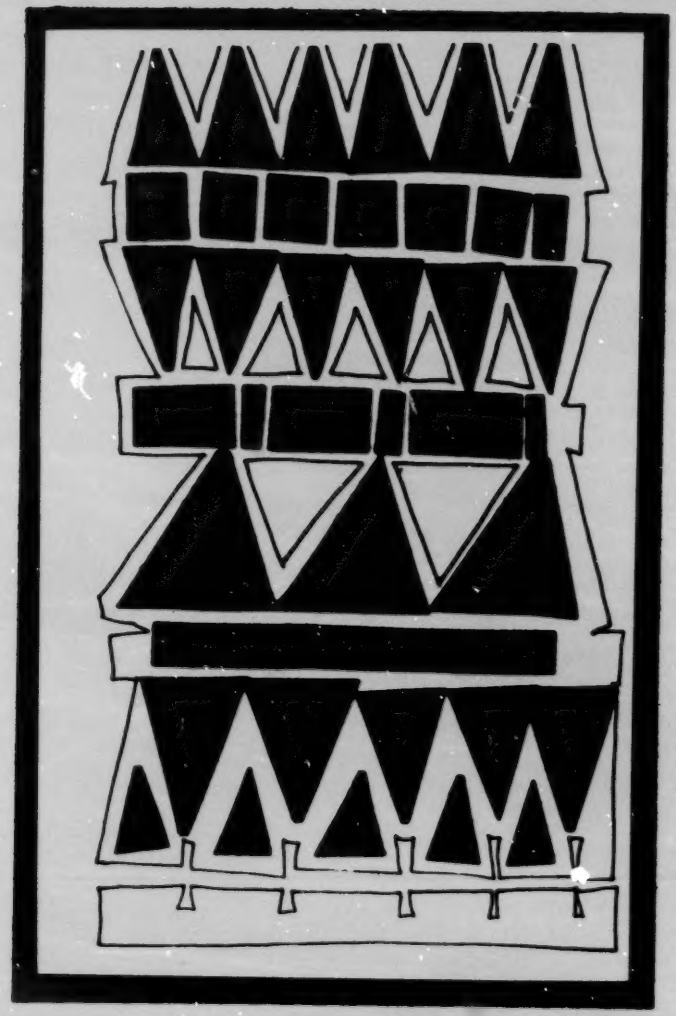
Step C: Fragment one of the pieces into seven parts.

Step D: Arrange on paper to create a well-balanced design.

Other materials recommended for this design approach:

Printmaking
Stitchery
Relief sculpture
Banners

design solution



mosaics

Design problems through cut or torn paper, crayon, tempera paint, and glass tesserae.

stage three

Motivation:

Create a design composed of rectangles and triangles of varying sizes, using a vertical or horizontal movement. Achieve balance by arranging shapes through juxtaposition, overlapping, and superimposing.

Step A: Using rectangles and triangles of various sizes, arrange on paper in rows.

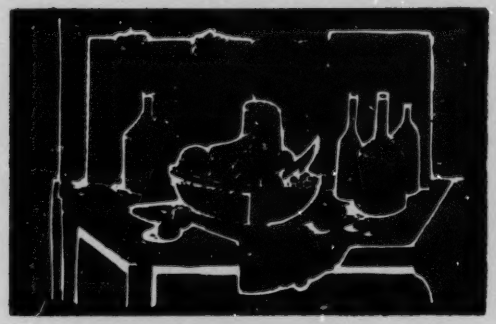
Step B: Outline shapes to unify and strengthen design.

Step C: Embellish the entire design to strengthen and add variety to the nature forms.

Other materials recommended for this design approach:

Printmaking
Stitchery
Relief sculpture
Banners

design solution



125

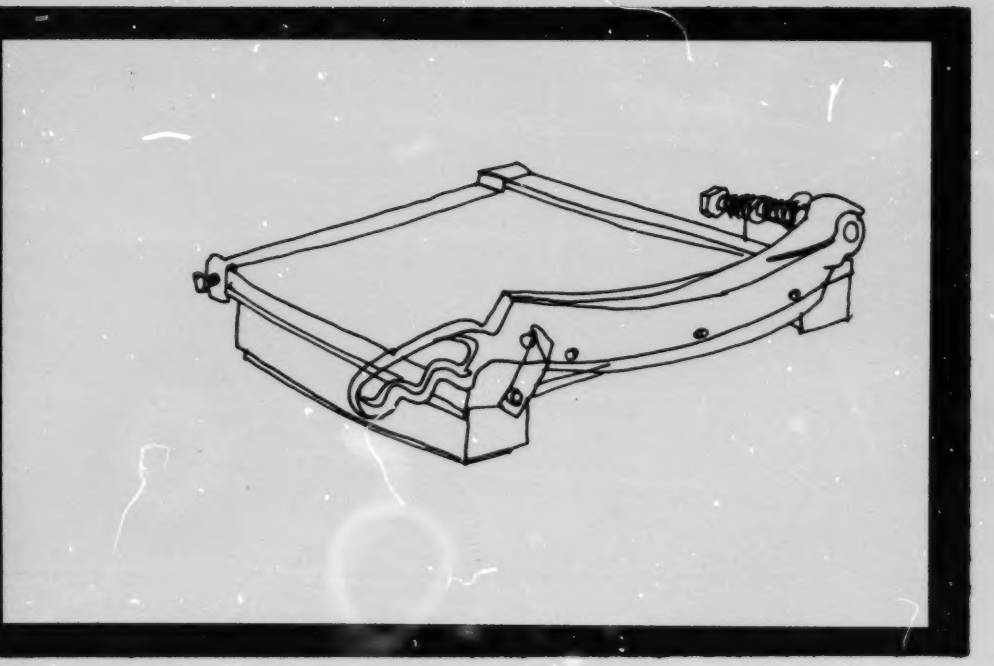
drawing

The design solutions in this section relate to the design problems in the Chicago Board of Educat

CURRICULUM GUIDE FOR ART
IN THE SECONDARY SCHOOLS, page 14.

126

design solution



drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

stage one
approach a

Review:

Principles and elements of design.

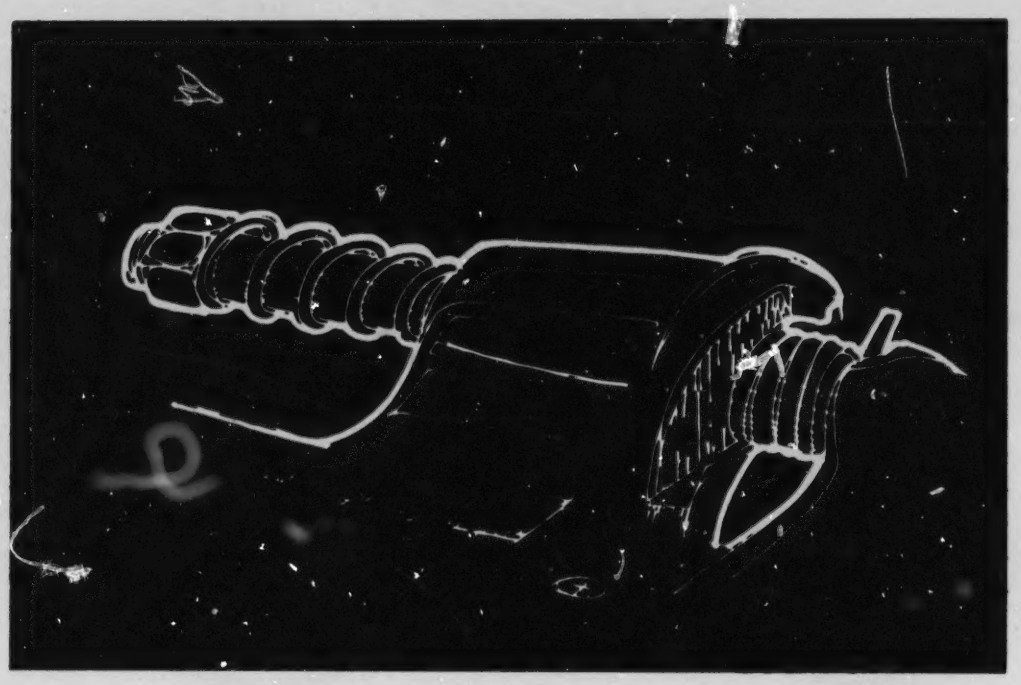
Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Interpret, with contour line, a single object found in the classroom. Work toward obtaining the essence of the object by repeated drawings.

design solution



drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

62

stage one approach b

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Interpret, with contour line, a single object found in the classroom. Work toward obtaining the essence of the object by repeated drawings.

design solution

drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

131

stage two

Review:

Principles and elements of design.

Discuss:

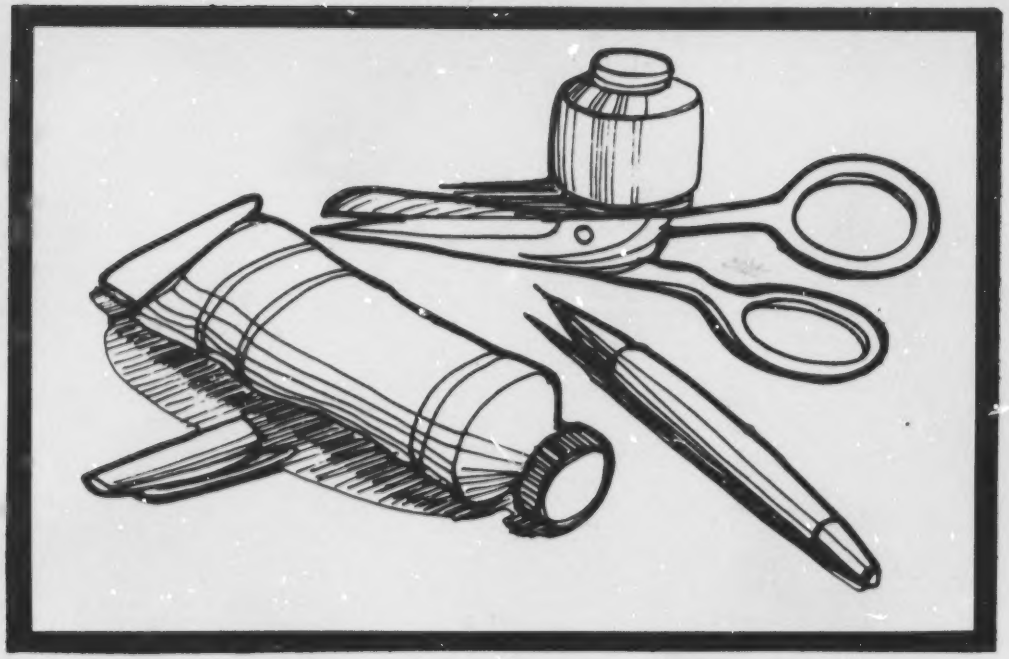
Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Interpret the human figure with contour line using a class model.

132

design solution



drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

64

133

stage three

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Draw two or three objects of one category found in the classroom. Achieve emphasis by combining them in an interesting composition.

134

design solution

stage four

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

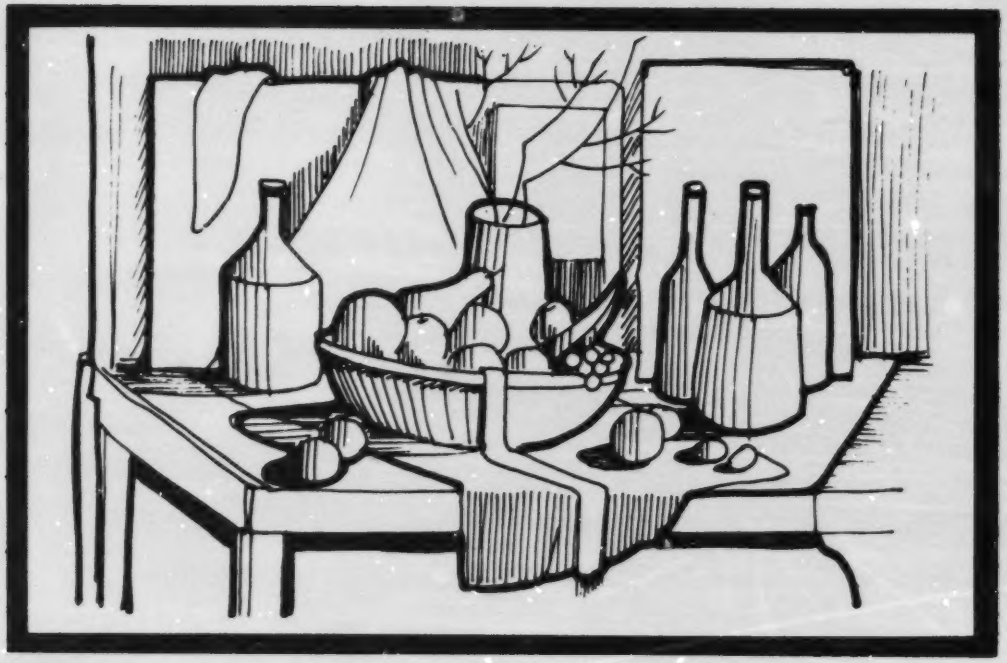
Motivation:

Develop emphasis through line in a composition of three or more human figures.

rawing

esign problems through pencil, pen, crayon, elt tip pens, and sticks.

design solution



drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

stage five

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Interpret a still life composition with contour lines incorporating foreground and background.

design solution

drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks. 139

stage six

Review:

Principles and elements of design.

Discuss:

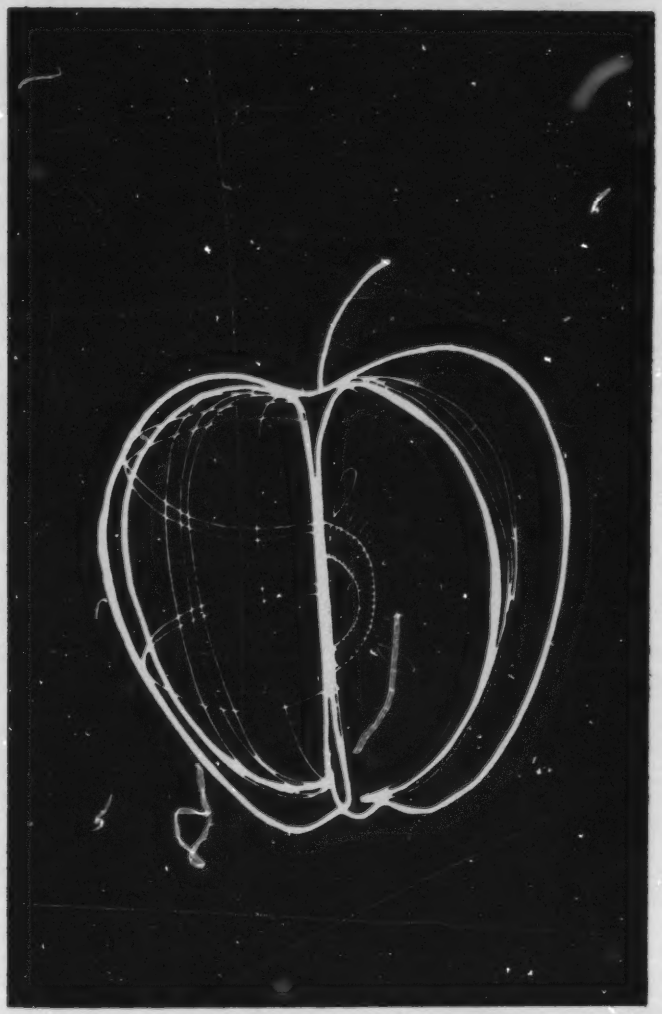
Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Achieve emphasis through line in a composition using human figures in their environment. Develop drawings to extract character and define spatial relationships.

140

design solution



stage seven

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Use concentric lines to interpret a fruit or a vegetable shape into three-dimensional form.

drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

design solution

drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

143

stage eight

Review:

Principles and elements of design.

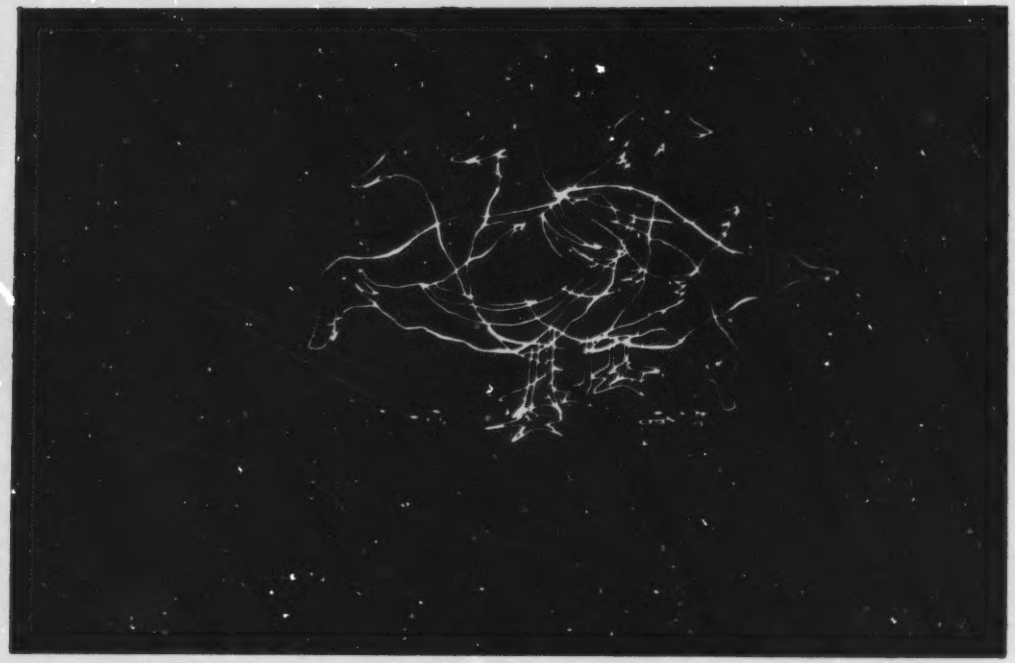
Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Use a complexity of continuous lines to model edges and planes of geometric objects seen in the environment.

design solution



drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

70

stage nine
approach a

Review:

Principles and elements of design.

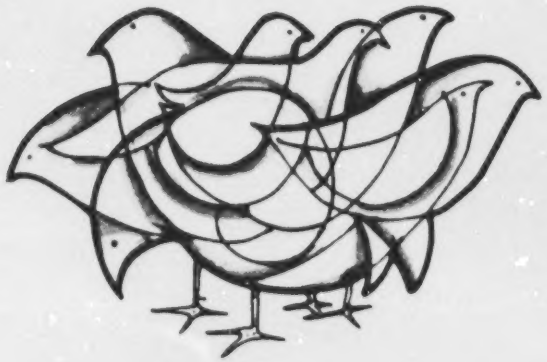
Discuss:

Emphasize lines: directional, qualitative, spacial relationship

Motivation:

Use a continuous line to record the action of an animal or figure.

design solution



drawing

Design problems through pencil, pen, crayon, felt tip pens, and sticks.

stage nine
approach b

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Use a continuous line to record the action of an animal or figure.

design solution

drawing

Design problems through pencil, pen, crayon,
72 felt tip pens, and sticks.

stage ten

Review:

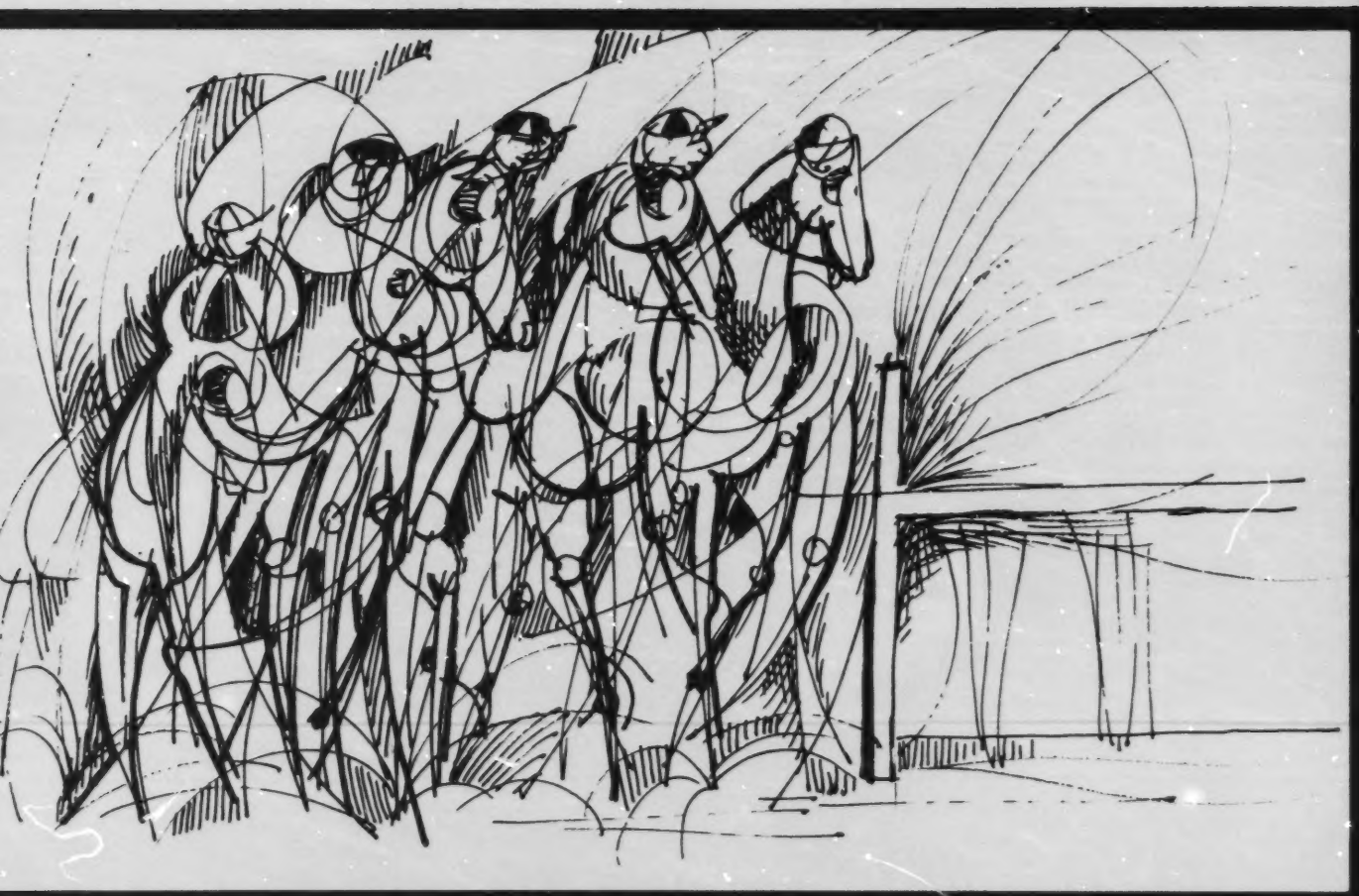
Principles and elements
of design.

Discuss:

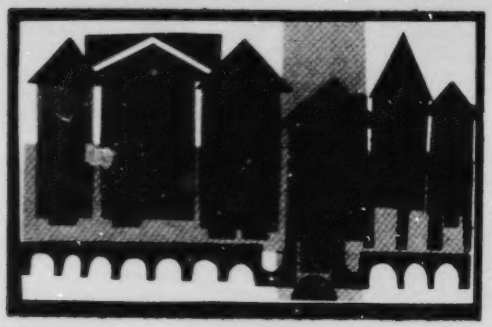
Emphasize line: directional,
qualitative, spacial,
relationship.

Motivation:

Interpret two figures
engaged in a partner
activity, employing
continuous line.



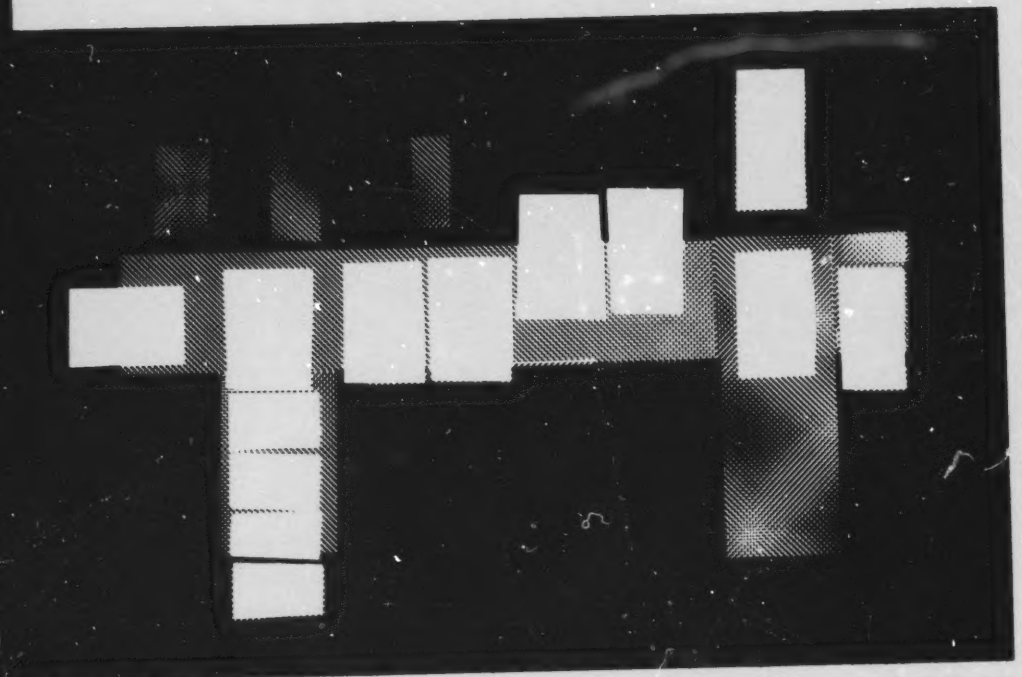
design solution



painting

The design solutions in this section relate to the design problems in the Chicago Board of Educat
CURRICULUM GUIDE FOR ART
IN THE SECONDARY SCHOOLS, page 15.

design solution



stage one

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

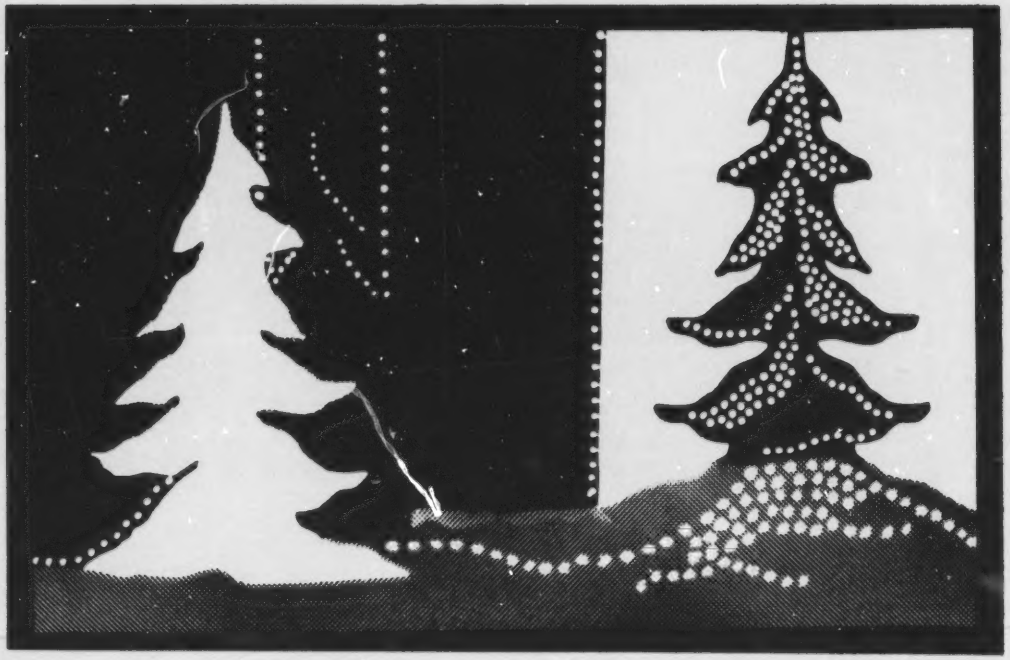
Motivation:

Create a composition of varied-sized rectangles, using one tempera color plus black and/or white for color value. On a sheet of paper 9 x 12 inches, organize the rectangles, limiting them to a maximum size of two inches, overlapping or juxtapositioning to achieve rhythm and balance.

painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

design solution



painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

156

stage two

Review:

All principles and elements of design.

Discuss:

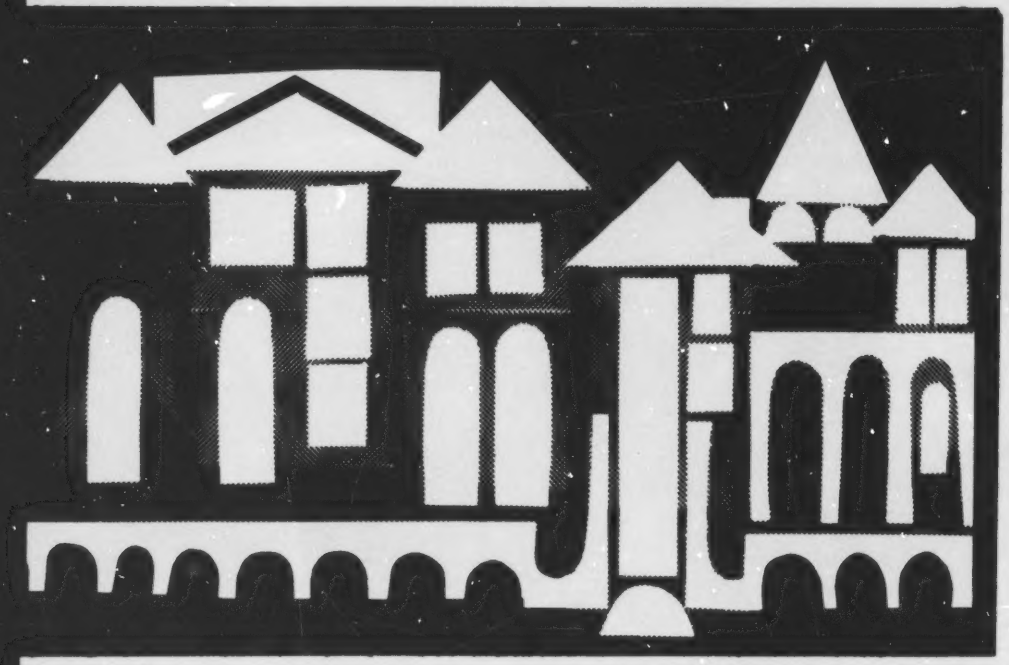
Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Select one shape from nature which will be repeated in various sizes, using two related colors plus black and/or white for color value. Incorporate texture and/or design in the nature motif, thus stressing rhythm and value in the composition.

157

design solution



painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

stage three

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Create a composition of man-made structures derived from geometric shapes.
Use an analogous color scheme, emphasizing the primary color.
Small human figures may be added for texture and variety of movement.

design solution

painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

78

160

stage four

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Arrange a series of studies in still life, organized to show relationships of objects in space, stressing gradation of color. Include a repetition of shape, movement, and varied textures. Show the natural colors of the objects or depict the still life in a monochromatic color organization. Textures may be achieved by using sponges, sticks, crumpled paper, and found objects. Value may be attained by the addition of white and black.

161

design solution

ainting

sign problems through paint, tempera, watercolor,
uache, acrylics, oils, lacquers, enamels, and inks.

stage five

Review:

All principles and elements of design.

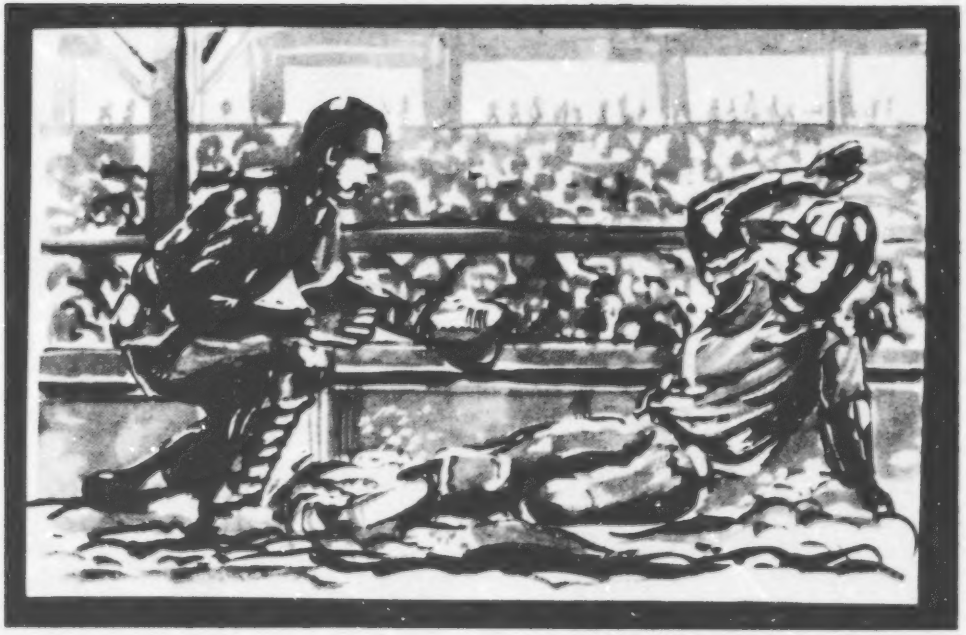
Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Make a series of painting sketches from short poses by various models in different positions, stressing movement and value. Use these sketches as a basis of a composition involving group activity.

design solution



painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

164

stage six

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Employ the above knowledge gained as a reference. Organize a composition of figures involved in a school activity. Using a definite color scheme to express the mood, emphasize depth through value, sizes of figures, overlapping of shapes, and contrast of color.

165

design solution

painting

esign problems through paint, tempera, watercolor, ouache, acrylics, oils, lacquers, enamels, and inks.

stage seven

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Discuss essential facial characteristics. Use the model, noting the differences and similarities by comparison with other members of the class. Sketch from the model on 18 x 24-inch manila paper, using pencil, charcoal, and/or one color paint.

design solution

painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

82

stage eight

Review:

All principles and elements of design.

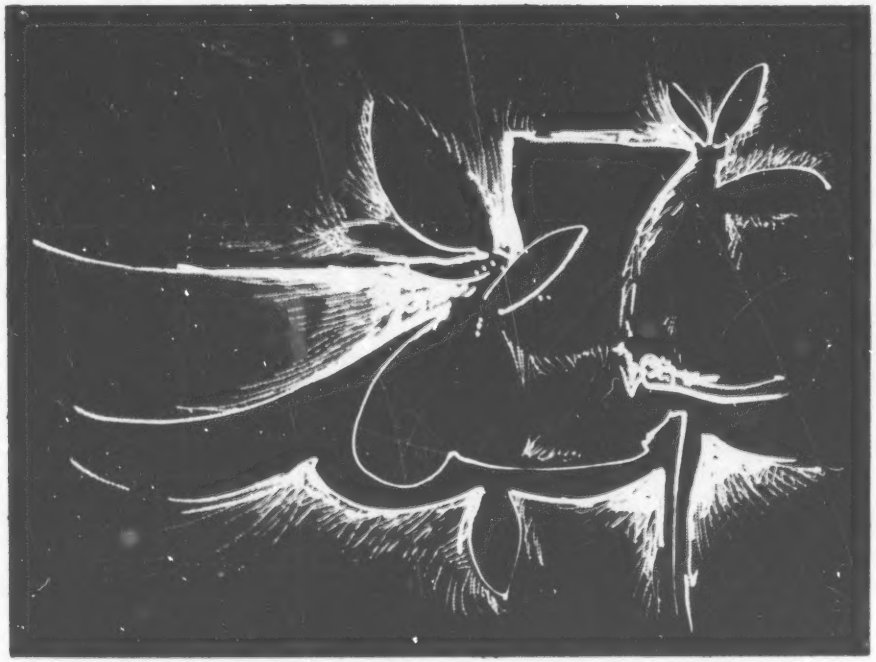
Design:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Paint a portrait based on the experience gained in stage seven. Organize a composition using a selected color scheme and again stressing sensitivity to individual characteristic through line, shape, value, and texture.

design solution



painting

Design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

stage nine

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Discuss connotation of color in mood. Organize a painting composition based on fantasy. Choose a color scheme that fits the theme of the composition; show emphasis through the color chosen. Introduce texture and line for added interest and balance.